

February  
2007



+

**Afro Samurai:  
When Anime Meets  
'70s-Era Grit**

\$5.95 U.S.

\$7.95 CAN

02>



[www.animationmagazine.net](http://www.animationmagazine.net)

**Happily  
N'Ever After**  
Delivers More Fractured  
**Fairy Tales**



# SMASHING!



DREAMWORKS ANIMATION,  
AARDMAN AND PARAMOUNT PICTURES

Would Like To Thank  
The International Animated Film Society,  
ASIFA Hollywood And Proudly Congratulate

DREAMWORKS & AARDMAN

## Flushed Away

ON ITS  
9 ANNIE  
AWARD  
nominations

Best Animated Video Game

Flushed Away The Game - D3 Publisher of America, Inc.

Animated Effects

Scott Cegelski

Character Animation in a Feature Production

Line Andersen

Character Animation in a Feature Production

Gabe Hordos

Directing in an Animated Feature Production

David Bowers & Sam Fell

Production Design in an Animated Feature Production

Pierre-Olivier Vincent

Storyboarding in an Animated Feature Production

Simon Wells

Voice Acting in an Animated Feature Production

Ian McKellen - Voice of the Toad

Writing in an Animated Feature Production

Dick Clement & Ian La Frenais and  
Chris Lloyd & Joe Keenan and Will Davies

Aardman

© 2006 DreamWorks Animation LLC and Aardman Animations Ltd.  
Flushed Away™ DreamWorks Animation LLC.



DREAMWORKS

ANIMATION STUDIO



Volume 21, Issue 2, Number 169, February 2007

CONTENTS

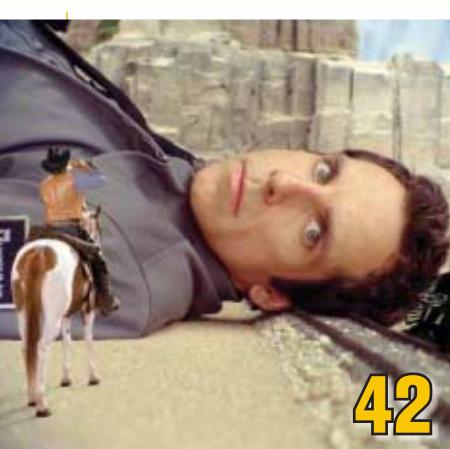
12



20



30



42

## 4 Frame-by-Frame

The monthly animation planner ... Close Encounter with PorchLight's Fred Schaefer ... In Memoriam: Joe Barbera ... Free Looney Tunes downloads ... Animagic's Jeff Nodelman ... Marvel's *Dark Tower* gets graphic.

## 12 Gaming

**12 Ambient Thrills.** Philips takes immersion to a new level with amBx. [by Ryan Ball]

## 14 Features

**14 A Far-From-Grim Fairy Tale.** After several years of development and a shift from 2D to CG, *Happily N'Ever After* finally makes its big-screen splash. [by Ramin Zahed] **16 Annies to Toast Toon Town Greats.** The scoop on this year's Annie Awards. [by Thomas J. McLean] **18 When Indie Toons Attack!** Why this may be one of the best years for animation at Sundance. [by Ramin Zahed]

**20 Bugs in Space.** A new animated IMAX movie explores a space odyssey. [by Ryan Ball]

## 21 Home Entertainment

**21 This Month's Hot Discs.** Heat up those chilly winter nights with Nick's super sponge and amazing Airbender, Sony's CG-animated wild cards and Marvel's classic superheroes. [by Claire Webb]

## 22 Television

**22 Killer Hairdo.** Gonzo, FUNimation and Spike TV carve out a new mythology with *Afro Samurai*. [by Ryan Ball] **24 He's No Danny Bonaduce!** David Fine and Alison Snowden's new animated show *Ricky Sprocket-Showbiz* Boy centers on a Hollywood first—a child actor who is also a normal, well-adjusted kid! [by Ramin Zahed] **26 NATPE Newsmakers.** What's hot and what's not at this year's Vegas TV market. **30 Toons not so Mighty in Old Blighty.** The recent ban on junk food ads in the U.K. puts a damper on the country's creative TV animation community. [by Andy Fry] **34 Future of High-Def Toons Far from Crystal Clear.** Although several companies are gearing up to deliver HD animated content, many are taking a wait-and-see approach. [by Chris Grove] **36 Two New Toons Heat Up the Korean Scene.** Find out about *Colin the Invincible* and *Tales of Greenery*. **38 The Padded Cel.** The Cartoon World's *Da Vinci Code*. [by Robby London]

## A1 Special School Guide Section

**A3 Tips from the Pros.** Some of today's top animation professionals offer frank advice on how to get the right animation education **A8 10 Essential Books on Animation for Fans and Students.**

**A10 Six Notable School Anniversaries** **A14 Comprehensive School Listings Section 2007**

## 40 VFX

**40 Will the Pirates Team Steal Academy's VFX Golden Booty?** A look at the seven films which made the Academy's visual effects shortlist. [by Barbara Robertson] **42 Exhibiting Lively Museum Pieces.** VFX master Jim Rygiel reveals the secrets of making the CG creatures of *Night at the Museum*. [by Ron Magid] **44 Rhythm & Hues' Smooth Passage to India.** [by Barbara Robertson] **48 Tech Reviews** [by Todd Sheridan Perry] **52 Hot Animated Ads for Cold Days.** [by Chris Grove]

## 54 Festivals

**56 A Day in the Life.** Glendale-based Renegade Animation show us how they keep the creative juices flowing.

## On the Cover:

Directed by Paul Bolger, *Happily N'Ever After* puts fairy tale villains in charge of the CG action.

Correction: Disney Channel's upcoming new show is called *Phineas & Ferb*. It's created by Dan Povenmire and exec produced by Swampy Marsh.

Jim McCampbell is the head of the computer animation department at Ringling School of Art & Design.



**A**s we get ready to send this first issue of 2007 to the printer, we got several pieces of good news regarding our beloved animation industry. The year-end reports in the major newspapers and trade papers pointed to the fact that despite all the doom-and-gloom predictions, many of the animated features released theatrically in 2006 performed remarkably well at the box office. In addition to the box-office muscle demonstrated by blockbusters such as *Cars*, *Ice Age: The Meltdown*, *Happy Feet*, *Over the Hedge* and *Monster House*, it was interesting to see the profit ratio of under-the-radar movies such as *Curious George*, *The Wild* and *Hoodwinked* in the global playing field.

We're hoping that the good news continues to spread as we slowly move into another animated calendar year. This month, we have behind-the-scenes stories about the new Lionsgate release *Happily N'Ever After*, produced by one of the most respected men in toon town, John H. Williams. You can also read Ryan Ball's wonderful article about Spike TV's soon-to-be-a-cult-fave series *Afro Samurai*. We have an insightful piece about high-def cartoons

penned by the always-reliable Chris Grove. On the visual effects front, you can learn all about the Oscar race by checking out a nice analytical piece by Barbara Robertson. And for a bit of prehistoric knowledge, read Ron Magid's info-packed article about the neat CG tricks that went into bringing the t-rex and his buddies to life in the holiday hit, *Night at the Museum*.

We also just got word that First Look Pictures has picked up the first Adult Swim theatrical feature *Aqua Teen Hunger Force Colon Movie Film For Theaters* (yes, that's the actual name—We have *Borat* to blame for that one!). Written, produced and directed by Matt Maiellaro and Dave Willis, this is probably the first movie in the history of the art form to center on the adventures of a meat wad, a milk shake and a bag of fries! That means with the inclusion of Disney's *Meet the Robinsons* and *Imagi/Warner Bros.' Teenage Mutant Ninja Turtles (TMNT)*, we have three big animated features opening in March. Let's rumble!

As we gear up to further expand our international coverage in the new year, we'd love to hear story ideas and suggestions from you, our faithful readers. Please don't hesitate to contact me or any of our enthusiastic editorial team by emailing us at [edit@animationmagazine.net](mailto:edit@animationmagazine.net). Believe it or not, reading your feedback can really put a certain zing into our work day! Happy 2007, animation amigos!

Ramin Zahed  
Editor-in-Chief  
[rzahed@animationmagazine.net](mailto:rzahed@animationmagazine.net)



that one). Written, produced and directed by Matt Maiellaro and Dave Willis, this is probably the first movie in the history of the art form to center on the adventures of a meat wad, a milk shake and a bag of fries! That means with the inclusion of Disney's *Meet the Robinsons* and *Imagi/Warner Bros.' Teenage Mutant Ninja Turtles (TMNT)*, we have three big animated features opening in March. Let's rumble!

As we gear up to further expand our international coverage in the new year, we'd love to hear story ideas and suggestions from you, our faithful readers. Please don't hesitate to contact me or any of our enthusiastic editorial team by emailing us at [edit@animationmagazine.net](mailto:edit@animationmagazine.net). Believe it or not, reading your feedback can really put a certain zing into our work day! Happy 2007, animation amigos!

## BRB Is Our Winner!

Last month, we asked all you talented folks in the toon business to enter our big 20th Anniversary issue contest and submit ads featuring characters from your toon company's history. We were pleased to receive so many colorful and clever entries from toon shops all over the world. However, the deluge of entries just made our job of picking a winner much more difficult. It was a tough decision, but our panel of judges picked Spanish studio **BRB**'s beautifully designed page touting the company's popular creations through the years. We congratulate **Carlos Biern** and his talented team at the successful Madrid-based operation who won our contest and get a free 2-page ad in an issue of their choice. We also have to give a shout-out to our friends at Vancouver-based **Studio B** whose entry came in at a very close second. Believe us when we tell you that your talent and animated projects always put a smile on our faces—even when all your ad dollars are spent!



## ANIMATION MAGAZINE

February 2007

Vol. 21, Issue 2, No. 169  
[Info@animationmagazine.net](mailto:Info@animationmagazine.net)

**President** Jean Thoren  
**Publisher** Jodi Bluth  
**Accounting** Jan Bayouth  
**Webmaster** Eric Brandenberg

### EDITORIAL [Edit@animationmagazine.net](mailto>Edit@animationmagazine.net)

**Editor-in-Chief** Ramin Zahed

**Web and Gaming Editor** Ryan Ball

**Contributing Editors** Chris Grove, Ron Magid,

Barbara Robertson

**Editorial Assistant** Claire Webb

**Copy Editor** Roberta Street

**Animation Art Advisor** Ron Barbagallo

**Digital Reviews Editor** Todd Sheridan Perry

**Contributors** Patrick Drazen, Mike Fisher, Jake Friedman, Andy Fry, Robby London,

Michael Mallory, Thomas J. McLean,

Mercedes Milligan, Charles Solomon, Ellen Wolff

### ADVERTISING SALES

[Sales@animationmagazine.net](mailto:Sales@animationmagazine.net)

Sheri Shelton

### PRODUCTION [Prod@animationmagazine.net](mailto:Prod@animationmagazine.net)

**Art and Production Director** Susanne Rector

### CIRCULATION [Circ@animationmagazine.net](mailto:Circ@animationmagazine.net)

**Circulation Director** Jan Bayouth

#### TO ADVERTISE:

Phone: 818-991-2884

Fax: 818-991-3773

Email: [Sales@animationmagazine.net](mailto:Sales@animationmagazine.net)

Website: [www.animationmagazine.net](http://www.animationmagazine.net)

#### List Rental

Quantum List Marketing

480-860-6036

ANIMATION MAGAZINE

(USPS 015-877/ISSN 1041-617X)

#### Published monthly by:

Animation Magazine

30941 West Agoura Road, Suite 102

Westlake Village, CA 91361

Periodicals postage paid at Thousand Oaks Post Office, CA, and additional mailing offices.

#### POSTMASTER:

SEND ADDRESS CHANGES TO:

ANIMATION MAGAZINE

30941 West Agoura Road, Suite 102

Westlake Village, CA 91361

#### TO SUBSCRIBE:

For the U.S., the rate is \$50 for 12 issues or \$85 for 24 issues. Rates for Canada and Mexico are US\$65 for 12 issues or US\$110 for 24 issues delivered by foreign airmail. Foreign rates are US\$80 for 12 issues or US\$136 for 24 issues delivered by foreign

airmail. Please allow six to eight weeks for initial delivery.

Also available in a digital version for \$36 for 12 issues or \$60 for 24 issues.

Animation Magazine

© 2007 Animation Magazine

Prior written approval must be obtained to duplicate any and all contents. The copyrights and trademarks of images featured herein are the property of their respective owners. Animation Magazine acknowledges the creators and copyright holders of the materials mentioned herein, and does not seek to infringe on those rights.

Printed in the U.S.A.

# DREAMWORKS ANIMATION & PARAMOUNT PICTURES

would like to thank the International Animated Film Society, ASIFA Hollywood and proudly congratulate our  
**ANNIE AWARD NOMINEE**

# OVER THE HEDGE



**BEST ANIMATED FEATURE**

**CHARACTER ANIMATION**  
IN A FEATURE PRODUCTION

**Kristof Serrand**

**CHARACTER DESIGN**  
IN AN ANIMATED FEATURE PRODUCTION

**Nicolas Marlet**

**DIRECTING**  
IN AN ANIMATED FEATURE PRODUCTION

**Tim Johnson & Karye Kirkpatrick**

## ANNIE AWARD NOMINATIONS

**PRODUCTION DESIGN**  
IN AN ANIMATED FEATURE PRODUCTION

**Paul Shardlow**

**STORYBOARDING**  
IN AN ANIMATED FEATURE PRODUCTION

**Thom Enriquez**

**STORYBOARDING**  
IN AN ANIMATED FEATURE PRODUCTION

**Gary Graham**

**VOICE ACTING**  
IN AN ANIMATED FEATURE PRODUCTION

**Wanda Sykes – Voice of Stella**

ANIMATED BY  
**DREAMWORKS**  
ANIMATION SKG  
TM & © 2006 DreamWorks Animation LLC.

## The Animation Planner

## February

## FRAME-BY-FRAME

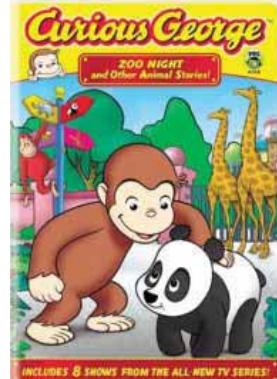
**2** The Pang Brothers deliver their first English-lingo horror pic, *The Messengers*, about a mysterious darkness that takes over a North Dakota sunflower farm.



Ben 10

**11** You'll have to clone yourself to attend two of the top events in the toon and vfx industry tonight: First up, head for the **34th Annual Annie Awards** ([www.annieawards.org](http://www.annieawards.org)) ceremony at the Alex Theatre in Glendale Calif...then, maybe you can rush to catch some of the **Visual Effects Society Awards** ceremony at the Kodak Grand Ballroom in Hollywood ([www.vesawards.com](http://www.vesawards.com)).

**16-25** European animation fans and creators will be in Brussels this week, taking in the cool sights and sounds of the **Anima 2007** festival (<http://folioscope.awn.com>).



Curious George's Zoo Night and Other Animal Stories

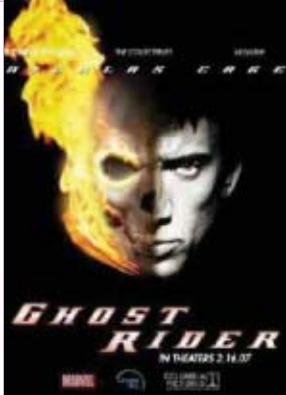
**24** The New York Comic-Con hosts the **American Anime Awards** at the New Yorker hotel in midtown Manhattan.

**6** The planets must be aligned because there are way too many great toons released on DVD! Among the many we'd love to get our hands on: *Ben 10: Season 1, Charlie & Lola: Vol. 3, Cinderella III, Disaster! The Movie, Robotech—The Shadow Chronicles, Teen Titans: Trouble in Tokyo* and the 40-minute oddity, *The Amazing Screw-On Head*.

**7-9** The **KidScreen Summit** in New York City focuses on the business of children's entertainment on TV ([www.kidsscreensummit.com](http://www.kidsscreensummit.com)).



**9** Find out what made Mr. Lecter so damn messed up in director Peter Webber's adaptation of *Hannibal Rising*, starring Gong Li and Rhys Ifans. Time to use those frequent flyer miles to attend the awesome **Animex Int'l Festival of Animation and Computer Games** at the University of Teesside in Middlesbrough, U.K. ([www.animex.net](http://www.animex.net)).



**14** Yes, it's Valentine's Day, but if you're in Barcelona, Spain, you may want to check out that the one-day new media/mobile confab called **iHollywood Europe** ([www.ihollywoodforum.com](http://www.ihollywoodforum.com)).

**16** The much-loved children's fantasy comes to cinematic life in director Gabor Csupo's live-action feature debut, *Bridge to Terabithia*. Also opening today is the new Marvel/Sony feature *Ghost Rider*, starring Nicolas Cage as the vengeful superhero and Eva Mendes as his love interest. Peter Fonda, Sam Elliot and Donal Logue round up the supporting cast.

**23** The **Museum of Comic and Cartoon Art (MoCCA)** will host **Stan Lee: A Retrospective** exhibit through July 3 ([www.mocca.org](http://www.mocca.org)).



**27** Several cult favorites show up in DVD stories today: BCI Eclipse opens the vaults and makes **Filmation's Ghostbusters Series Vol. 1** available for \$39.99. For the younger ones, there's Disney's 90-minute package *Little Einsteins: Legend of the Golden Pyramid*, while anime fans can go for the fun adventures with *One Piece: Vol. 7*. Of course, there's always Media Blasters' *Voltron: Defender of the Universe, Vol. 3*.



To get your company's events and products listed in this monthly calendar, please e-mail [cwebb@animationmagazine.net](mailto:cwebb@animationmagazine.net)

WHAT A LONG,  
TERRIFIC RIDE  
WE TOOK TOGETHER!!



WE'LL ALL MISS YOU,  
JOE!

In Memory of Joseph Barbera  
1911 - 2006



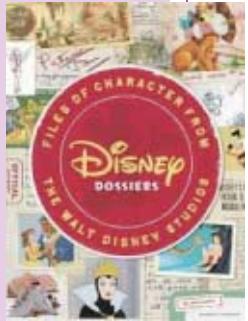
TM & © HANNA-BARBERA. ALL RIGHTS RESERVED  
TM & ©WB

## Books We Love

### Disney Dossiers: Files of Character from the Walt Disney Studios.

By Jeff Kurtti [Disney Editions, \$24.95]

Despite what some may believe, we don't get all our book inspirations here at the office. Just last Sunday, for example, after a long exhausting holiday shopping spree, I stumbled across Jeff Kurtti's amazing *Disney Dossiers* book just by accident in my local Barnes & Noble store. My eyes immediately lit up as I discovered this visually striking tome put together by Disney historian and author of books about Disneyland, Walt Disney World, *Mulan*, *Treasure Planet*, *A Bug's Life*, *Atlantis* and *The Little Mermaid*. With full access to the Disney Feature Animation's Research Library, Kurtti assembled all kinds of killer reproductions of drawings and conceptual material from our favorite Mouse House features and shorts from the past eight decades.



For example, there are pre-production sketches for Beast (*Beauty and the Beast*), The Blue Fairy (*Pinocchio*), Bernard and Bianca (*The Rescuers*), Snow White (*Snow White and the Seven Dwarfs*) and the Wild Boys (*Peter Pan*) which offer fans beautifully drawn alternatives to the final visuals with which we're familiar. Needless to say, I forgot about all the people on my holiday shopping list and bought the 160-page paperback on the spot. So, thank you, Mr. Kurtti, for giving us one of the best books of the year. Your *Dossiers* is one of my most prized possessions, right up there with my Wallace & Gromit toys and Miyazaki DVDs.

— Ramin Zahed

## Close Encounters with Toon Players

**Fred Schaefer**  
PorchLight Entertainment

**Job Title:** Senior VP & producer, Animation

**Years in the biz:** Oh, 15, give or take a few. Really, who's counting?

**Hometown:** New Orleans, Louisiana

**How I got into animation:** My first industry job was as the assistant to the president of an educational film company, Churchill Films; while there we launched Churchill Entertainment and began developing/producing children's television programming (ABC Weekend Specials, anyone? Beverly Cleary's *The Mouse and the Motorcycle*?). After that I did a stint at Walt Disney Television Animation developing series, specials and eventually direct-to-video sequels. In 1995, I left to develop and produce for PorchLight.

**Favorite vacation spot:** The Swiss/French Alps to clear my head; a big city (New York, London, Hong Kong) to fill it back up with glorious noise and cultural clutter.

**What I thought I wanted to do when I was a kid:** First, a fireman. Then an attorney (although I'm quite certain I had no idea what one actually did). Later, a writer. Funny, as an animation producer I now find myself involved in all three.

**Toons I love:** I'm currently catching up on *Teen Titans* and loving it. The writing is so economical. It's really the most inventive, funny action show around.

**Why I love my job:** Where else would I get to debate the motives of a boy mummy who still thinks he's pharaoh, or a disgruntled alien girl whose parents send her to repeat the fifth grade on Earth? Then there are the talented artists, writers, cartoonists I get to play with day in and day out. Thank you!

**Role models:** Music producer, Brian Eno, for being an instrument to help others reach their best, and a creative instrument in his own right. One can only aspire to this level of artistry and inventiveness.

**TV shows I never miss:** *The Office*, *Entourage*, *The New Adventures of Old Christine*, *Arrested Development*. (With my DVD collection I'm pretending it never went away!)

**Musical tastes:** At the moment, I'm hooked on My Morning Jacket's terrific new live album, *Okonokos*; Beck's *The Information*; and Wilco's *Kicking Television*, another live recording.

**Things I look for in a project/show:** Anything that makes me leap out of my chair, be it great designs, compelling characters or a unique, unexpected take on an all-too-familiar concept.

**Do's and don'ts of pitching:** Do be yourself; don't begin a pitch with the words 'we fade in on...' and proceed to give me a shot by shot explanation of your story.

**Industry sayings I hope I never have to hear again:** "We're looking for our *SpongeBob*!"

**What can we expect to see from your company next:** Our first animated theatrical feature, and building bigger, multi-platform brands.

**Upcoming projects you're excited about:** *Katie & Rookie*, a preschool series we're co-producing with Telegael (Ireland) for Discovery Kids; it has beautiful character designs with soul.

**On the 2D vs. 3D debate:** It appears to be a non-issue in television programming, where 2D and 3D are utilized for projects that suit them best, and the audience is happy with either as long as the content is funny, exciting and relatable. It's only in U.S. theatrical animation where 2D has been abandoned due to poor box-office performance. (Using that argument, and the recent spate of poor-performing 3D features, I'm surprised we're not debating the demise of 3D!) If you tell a good story that doesn't insult the intelligence of the audience, it won't matter if it's a 2D or 3D feature—people will come because they are hungry for stories that entertain and resonate with their lives. Hat's off to Europe and Asia for continuing to produce 2D animated features. While these films attract limited audiences, they continue to push the boundaries of an art form that is not dead yet, so let's stop debating it!

**What I'm doing on a typical Sunday:** A cup of coffee and the Sunday Times on the patio; cooking; piddling around the house all day, doing everything and nothing at once. ■

—Claire Webb

# Industry Mourns the Loss of Animation Giant Joseph Barbera (1911-2006)

The animation industry has lost another legend with the passing of Joseph Barbera, who teamed with William Hanna to create famed cartoon studio Hanna-Barbera Prods. in 1944. At the age of 95, Barbera was still an active member of the Warner Bros. Animation team and was listed as exec producer for series such as *What's New Scooby-Doo?* and *Tom and Jerry Tales*. In 2005, he wrote, co-storyboarded and co-directed the new *Tom and Jerry* theatrical short titled *KarateGuard*. He died last month of natural causes at his home in Studio City, Calif. with wife Sheila at his side.

"Joe Barbera truly was an animation and television legend," says Warner Bros. chairman and CEO Barry Meyer. "From the Stone Age to the Space Age and from primetime to Saturday mornings, syndication and cable, the characters he created with his late partner, William Hanna, are not only

animated superstars, but also a very beloved part of American pop culture. While he will be missed by his family and friends, Joe will live on through his work."

"Bill created a landmark television production model and Joe filled it with funny, original show ideas and memorable characters that will stand for all time as his ultimate legacy," adds Warner Bros. Animation president and friend Sander Schwartz. "Joe's

contributions to both the animation and television industries are without parallel—he has been personally responsible for entertaining countless millions of viewers across the globe. I was inspired to work alongside Joe and I am proud to have had the blessing of his friendship."

Working for MGM, Barbera and Hanna created the beloved cat-and-mouse team of Tom and Jerry in 1940. While the theatrical shorts won seven Academy Awards (and 14 nominations), it was their work in television that established Barbera and his partner as true innovators of animation. Working on budgets a fraction of



the size they were used to dealing with at MGM, the duo designed a system for limited animation and introduced generations to such indelible characters as Huckleberry Hound, Yogi Bear, Quickdraw McGraw, The Flintstones and The Jetsons, to name a few. Hanna-Barbera received eight Emmys, including the Governors Award of the Academy of TV Arts and Sciences in 1988.

Hanna-Barbera continued to produce TV animation through the 1980s, churning out such shows as *The Smurfs*, *Tom and Jerry Kids* and *Pac-Man*. Turner Broadcasting acquired the Hanna-Barbera library in 1991, changing the name of the studio first to H-B

Productions Company, then Hanna-Barbera Cartoons Inc. The library eventually found a home on Cartoon Network, where new Hanna-Barbera productions are developed under the Cartoon Network Studios banner.

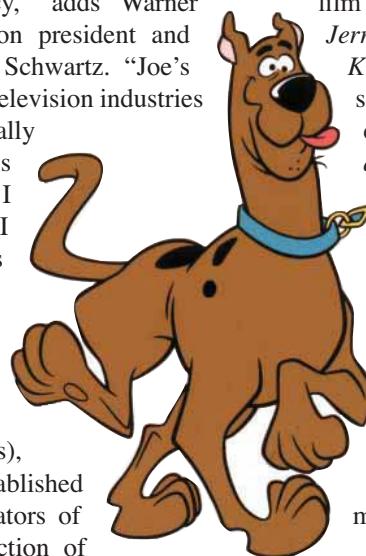
During his 80s and into his 90s, Barbera continued to report to his office regularly, taking an active role in the creation of new Hanna-Barbera projects. In 1992, he served as a creative consultant for the animated feature film *Tom and Jerry: The Movie*, and exec produced *Tom and Jerry Kids*, a Hanna-Barbera/Fox Children's Network series that ran from 1990 to 1994. He also saw his characters live on in the new television series *Tom and Jerry Tales*, which premiered this Fall during the *Kids' WB!* block on The CW.



*Jerry: The Movie*, and exec produced *Tom and Jerry Kids*, a Hanna-Barbera/Fox Children's Network series that ran from 1990 to 1994. He also saw his characters live on in the new television series *Tom and Jerry Tales*, which premiered this Fall during the *Kids' WB!* block on The CW.

Barbera and Hanna were elected by their peers to the Academy of Television Arts & Sciences' Hall of Fame in 1994, the same year Joseph penned his autobiography, *My Life In Toons*. In March of 2005, the Academy unveiled a wall sculpture depicting the toon creators surrounded by some of their most famous characters. Hanna passed away in 2001. Barbera is survived by his wife, Sheila, and his three children by a previous marriage — Jayne, Neal and Lynn.

—Ryan Ball



## Free Looney Tunes Classics Debut on In2TV.com

by Claire Webb

Everything old is new again this month as AOL and Warner Bros. have teamed up to debut a new *Looney Tunes* channel on their current broadband venture, [In2TV.com](http://In2TV.com). Previously launched in 2006, the site offers the largest source of long-form episodic television programming ever made available online. Thousands of full-length episodes from classic Warner Bros. shows from the past 40 years are available for viewers. Shows range anywhere from series such as *Growing Pains* and *Adventures of Superman* to *Gilligan's Island* and *Batman: The Animated Series*. And the best part about all this new content? You can watch streaming video of your favorite toon episodes for FREE!

With the launch of the *Looney Tunes* channel in mid-January, there will be 100 rare shorts ranging from the early cartoons of the late 1930s, to episodes on through the 1960s. Porky, Daffy and Bugs are each featured in 20 episodes beginning with their first appearance on *Looney Tunes* and spanning over some of their most classic performances throughout the years.

General manager of In2TV is none other than veteran exec Garth Ancier, former head of the WB TV Network and head of development at FOX-TV. He points out that viewers will get to see the evolution and change of these characters over time. Other characters like Sylvester and Tweety, Road Runner and Wile E. Coyote, Foghorn Leghorn and Speedy Gonzales get similar coverage on the channel, but they have fewer episodes in this launch. "We are doing [the shorts] in chronological order and we try to have the very first episode of



every character," says Ancier on the channel's structure. Indeed the site does feature episodes from the early days like *Porky's Hare Hunt* (1938), which introduced audiences to Bugs Bunny, as well as Daffy Duck's first appearance in *Porky and Daffy* (1938). Other favorite shorts like *What's Up, Doc?*, *Porky in Wackyland* (debut of Mel Blanc's voice as Porky) and many others conjure nostalgic memories of these iconic characters.

The user-friendly site also includes trivia and games that test users knowledge on their favorite shows; but for now this content will not accompany the *Looney Tunes* channel. "We are just going to have pristine versions of all the episodes," assures Ancier. The structure of the channel

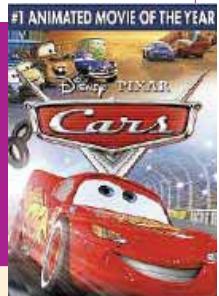
will not change in the near future he says, but the episodes will eventually be updated and change monthly over time. With so many favorite characters and episodes, it is difficult to include all of them for the channel's debut.

Ancier stresses that the best part of this whole venture is "the ability to have access to all these programs anytime, day or night, for free." *Looney Tunes* is part of the core foundation of Warner Bros. Animation and will only add to the extensive, ever growing content on In2TV. In the future, Ancier says we can expect to see "the interface become much more intuitive and [the site] much more of a theater experience." For now users can enjoy access to 100 classic *Looney Tunes* shorts on this unique broadband network. ■

You can access *Looney Tunes* programs beginning in January on [www.in2tv.com](http://www.in2tv.com).



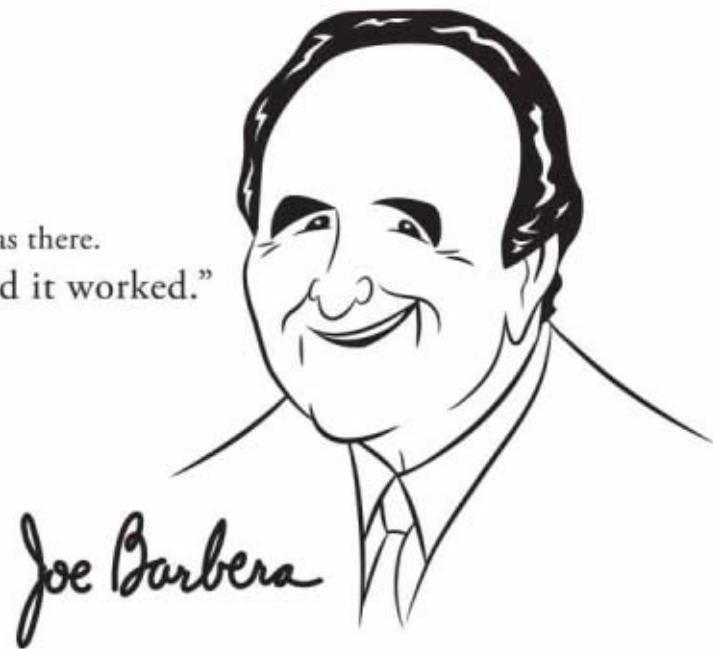
## Best-Selling Animated DVDs of 2006



1. Cars (Disney)
2. The Little Mermaid 2-Disc Special (Disney)
3. The Lady and the Tramp: 50th Anniversary (Disney)
4. Final Fantasy VII—Advent Children (Sony)
5. Wallace & Gromit—Curse of the Were-Rabbit (Paramount)
6. Howl's Moving Castle (Disney)
7. Schoolhouse Rock! 30th Anniversary (Disney)
8. Over the Hedge (Paramount)
9. Chicken Little (Disney)
10. Tim Burton's Corpse Bride (Warner Bros.)

Source: 2006 survey of [amazon.com](http://amazon.com)

"The magic was there.  
And it worked."



We'll miss you.



# Meet New York's New ANImagician!

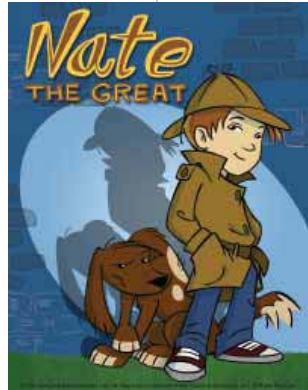
ANImagic's Jeff Nodelman talks about the studio he helped create after abdicating as CEO of his own successful independent animation house. **by Jake Friedman**

As far as new animation studios go, it's hard to find one with the kind of zest and creative freedom as ANImagic, headed at the canopy organization of Creative Group in New York City by Jeff Nodelman. Nodelman came fresh off Noodle Soup Studios (*Venture Brothers*, *Hopeless Pictures*), an indie animation house he founded five years ago, to head animation production and I.P. development for projects at ANImagic.

"This place here is built for how best to tell a story," asserts Nodelman. "It doesn't matter who the idea comes from, whether it's a top supervisor or from the guy who cleans the kitchen." While no longer a CEO, Nodelman wears his new position with pride. "It was fun to be an entrepreneur, but I'm a storyteller at heart."

Nodelman was hired by Creative Group's CEO and chairman Joseph Avallone and president Tom DeFeo earlier this year to help build an animation studio in an already burgeoning multi-media company. "As a CPA, Joe is the real businessman and Tom is an Emmy-award-winning editor with decades of experience, and they both have a distinct vision for what they want this place to be," says Nodelman. "Tom is a storytelling pro, and he's directing one of our flagship projects, *Nate the Great*."

ANImagic is slated to produce 40 22-minute Flash-animated episodes of *Nate the Great* for PBS, in which



Nodelman acts as art director, to begin airing in 2008. In addition, the studio is producing an original CG 7-minute short for the festival circuit called *Tree Elves*, an international project utilizing Creative Group's wholly owned Beijing animation facility.

The beginning of this year, ANImagic goes into production on its first feature film, *The Fourth Horseman*.

It will be the first animated feature for Fangoria Entertainment, one of the most recognizable names and a leader in the world of horror and also a subsidiary of Creative Group. Both projects will be directed and written by Nodelman. The studio already got some attention for its online revival of *SpeedRacer* earlier this year.

"I want this place to be said in the same breath as the great storytelling studios in Los Angeles. As you walk through ANImagic, it's like an animation campus because we have the ability to go from concept through completion, just like the big Hollywood boys. Real estate is expensive in the city and any room that doesn't generate revenue can be seen as wasted space," says Nodelman. "but ANImagic is fully funded by its parent company, the Creative Group, and their goal is to be creating and working on projects that we own the rights to, that we can then generate revenue through. The best way we can do that is to have a place where the artists can get together and

talk through the process."

Because the studio is producing self-financed projects, there's very little red tape for the creative team to hurdle. "Joe and Tom challenge everyone to do the job we were all brought on to do. When we bring ideas to them, if they like it, we move right ahead. If not, we literally just go back to the drawing board."

The studio also sports 98,000 square feet of facility space over four buildings, as well as the highest-end tools for all the employees. In the back are sound stages for stop motion and motion capture, not to mention recording facilities. "If it's got a button on it, we make sure everyone who could use one has one," adds Nodelman. Perhaps that's why ANImagic has been able to bring in artists from Canada, Ireland and L.A., as well as seasoned animation heavyweights like storyboard artists Diane Kredensor and Jeff Buckland.

Clearly, Nodelman has high aspirations for ANImagic and their projects. "But my greatest production is my two boys, Dylan and Spencer. And I want to sit in a movie theater with my wife, Melanie, and my two boys, eating popcorn, and watching a film that Daddy created that was once their bedtime story. That, I think, would be the ultimate dream come true." ■

For more info, visit [www.animagicstudios.com](http://www.animagicstudios.com)



Jeff Nodelman

## Marvel Builds King's Dark Tower Comic

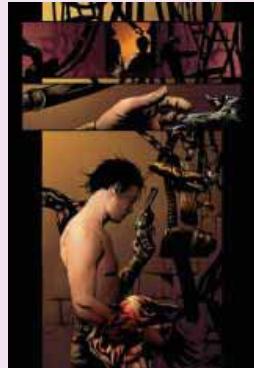
Marvel Comics has announced a collaboration of epic proportions with renowned horror novelist **Stephen King**. The comic division of Marvel Entertainment recently signed on to launch a comic-book series based on King's saga *The Dark Tower*. Spanning 25 years, the story centers on Roland Deschain, the last Gunslinger from a long-lost world, whose life quest is to save the Dark Tower. King's seven bestselling books will be translated into comics by highlighting the events and life experiences of young Roland, ultimately revealing the origin of his burdensome destiny. King will supervise the project to ensure the comics develop the original story and that the new stories continue to supplement and define the saga's mythology.

To adapt King's work, the comic-book powerhouse has also enlisted proficient author and comic-book writer Peter David to script the first seven issues of the new *Dark Tower* stories. David has been known previously for novels like *Sir Apropos of Nothing* and the *Psi-Man* adventure series as well as his work as co-creator and author of the *Star Trek: New Frontier* series for Pocket Books. Also on the roster is Eisner-award winning artist Jae Lee who will assist David and King in translating this masterful storytelling into a visually stimulating project.

"As a lifelong fan of Marvel comic books, and as an adult reader who's seen comics 'come of age' and take their rightful place in the world of fantasy and science fiction, I'm excited to be part of Roland's new incarnation," notes King.

Look for the new Marvel comic *The Dark Tower* in stores on Feb. 7. More info, visit [www.marvel.com](http://www.marvel.com).

—Claire Webb





Starz Media congratulates Film Roman & their friends at Bolder Media, Bob Boyle, Nick Jr. and Wow! Wow! Wubbzy! on their 2007 Annie Award Nominations!



WOW! WOW! WUBBZY! and all related titles, logos and characters are trademarks of Bolder Media, Inc. and Starz Media, LLC. ©2007 Bolder Media, Inc. and Starz Media, LLC. All Rights Reserved.





## Ambient Thrills

Philips takes immersion to a new level with amBX  
by Ryan Ball

The newest generation of video-game consoles is changing the way many players interact with the hottest titles, but what about the dedicated PC gamers? What can these Pentium warriors look forward to in terms of hardware innovation? Philips believes it has the answer with something it calls amBX, a technology that uses light, color, sound, vibration and air flow to offer players a "sensory surround experience" through strategically placed peripherals.

Imagine yourself in a darkened room playing the hottest new first-person shooter. Your character emerges from a dark cave and suddenly sunlight hits your wall. Enemies hot on your tail, you turn to fire your sub-machine gun and feel the rumble of the weapon at your wrists. Dodging bullets, you dive off a cliff, wind hitting your face as you plummet to the water below. Splashing down, your world becomes blue as you swim beneath the surface and make your getaway.

What you're experiencing is something Philips calls ambient intelligence.

The game developer has included a special script in the software that controls series of light emitters placed around the PC, a rumble strip that doubles as a wrist pad and a set of small fans that sit on the desktop.

In the 1950s, B-movie producer and legendary showman William Castle sought to enhance the movie-going experience by placing joy buzzers in the theater seats and floating skeletons down the isles during key scenes in such schlock classics as *The Tingler* and *The House on Haunted Hill*. That spirit is very much alive in Philips' amBX system, which aims to bring the gaming experience out of the monitor. The setup works best with games specially designed with the technology in mind, but you can also breathe new life into the old titles on your shelf with the amBX FX Generator, which synchronizes the lighting effects with what's happening on screen.

The deluxe peripheral kit includes a pair of left and right satellite lights, a pair of left and right satellite 2.1 speaker lights and subwoofer, a pair of desk fans,



a wrist rumbler and a directional wall washer light and controller unit. The satellite lights will change color and intensity as they reproduce up to 16 million different color variations according to the gameplay pallet. Meanwhile, the 2.1 speaker lights and subwoofer offer 160-watt multidirectional sound complete with dynamic bass boost to add even more realism to the proceedings.

Particularly popular with focus groups, the desk fans operate at variable speeds, going all the way up to 5,000 RPM to simulate a variety of in-game elements such as wind, collision impact, acceleration and velocity. The blades can spin at full force to give the impression of generated by an airplane propeller in once scene, then drop down to provide a subtle draft from under a door in the next. The fans also provide a drop in ambient temperature to further immerse the player in the game's environment.

The wrist rumbler features two integrated motor drives and variable rotation speed to convey the feeling of movement and augment certain sound effects. This and all other peripherals are centrally controlled by the directional wall washer light unit, which floods the wall behind the PC or laptop screen with colored light through three powerful banks of LEDs.

THQ's *Broken Sword: The Angel of Death* is among the currently amBX-enabled games, while Kuju's *Rail Simulator* and other titles are being developed to take advantage of the technology.

The amBX starter kit retails for \$199 and contains the directional wall washer controller unit and satellite lights, while the \$299 Pro-Gamer Kit adds the satellite 2.1 speaker lights and subwoofer. For \$99 more, gamers can get the Extension Kit, which features a set of desk fans and the wrist rumbler, or they can have it all by purchasing the \$399 Premium Kit. The kits are available in the U.S. and Europe as of January. Additional information can be found at [www.ambx.com](http://www.ambx.com). ■

PRIX ARS ELECTRONICA 2007

# PRIXARS

International Competition for CyberArts

[THE NEXT IDEA] GRANT

MEDIA.ART.RESEARCH AWARD

COMPUTER ANIMATION / FILM / VFX

DIGITAL MUSICS

INTERACTIVE ART

HYBRID ART

DIGITAL COMMUNITIES

u19 – FREESTYLE COMPUTING



Registration starts December 8, 2006

Deadline: March 9, 2007

Total Prize Money: 122.500 Euro

6 Golden Nicas

12 Awards of Distinction

Up to 12 Honorary Mentions in each category

1 [the next idea] Grant

1 Media.Art.Research Award

The "Computer Animation / Film / VFX" category has been part of the Prix Ars Electronica since its very inception. It recognizes excellence in independent work in the arts and sciences as well as in high-end commercial productions in the film, advertising and entertainment industries. In this category, artistic originality counts just as much as masterful technical achievement.

For more detailed information, see [pixars.aec.at](http://pixars.aec.at)  
[info@pixars.aec.at](mailto:info@pixars.aec.at)

Iris Mayr, Tel. +43.732.7272-74, Fax +43.732.7272-674

Prix Ars Electronica is organized by Ars Electronica Center Linz and ORF Upper Austria in collaboration with Brucknerhaus Linz and O.K. Center for Contemporary Art. Prix Ars Electronica is supported by City of Linz, Province of Upper Austria, Telekom Austria and voestalpine. Special thanks to KulturKontakt Austria, Pöstlingberg Schlössl, Casinos Austria, Sony DADC, Sony DEC, Linz AG and Spring Global Mail.

 ARS ELECTRONICA



# A Far-From-Grim Fairy Tale

After several years of development and a shift from 2D to CG, *Happily N'Ever After* finally makes its big-screen splash.

by Ramin Zahed

Film critic Roger Ebert once wrote, "Each film is only as good as its villain. Since the heroes and gimmicks tend to repeat from film to film, only a great villain can transform a good try into a triumph." The new animated feature *Happily N'Ever After* certainly takes this point to heart, allowing the villains of *Cinderella* and various other familiar fairy tales to take control of the story.

Produced by John H. Williams (the *Shrek* movies, *Valiant*) and animated at Mental Images, Berliner Film Company's new CGI production studio, and several other shops in Australia and Canada (including Nitrogen in Vancouver), the feature looks at what happens when Frieda, Cinderella's wicked stepmother takes control of every fairy tale in Fairy Tale Land. Williams, who was asked to oversee the project prior to the release of the first *Shrek* movie, says he and the screenwriter Rob Moreland sought to explore the premise of an upset in the balance of good and evil.

"We talked about the notion of what happens when the wizard goes away on vacation and the assistants who

are in charge of the balance of good and evil tip the scales," says Williams. "It's all about turning the *Cinderella* story on its head, and giving the villains their chance and day in the sun."

Once Moreland delivered the script, an impressive list of Hollywood stars signed on to do the voices—the cast includes Sigourney Weaver as Frieda, Sarah Michelle Gellar as Ella, Patrick Warburton as the self-involved Prince and Freddie Prinze, Jr. as the Prince's downtrodden servant (who is secretly in love with Ella). Additional comic support is provided by Wallace Shawn, George Carlin and Andy Dick.

It was only after the voices were recorded when complications began. "The aspiration for the film originally was to do it as a low-budget film, but then things snowballed," recalls Williams. "Ultimately, it was found out that the foreign markets were only interested in computer-animated movies." As a result, the German funding for the film (which came through Volker Bass and his Berliner Film Group) dictated that a CG studio was to be built to produce the animation. Williams then brought on co-producer J.

Chad Hammes to lead the team, straight after wrapping his work on last year's *Valiant* in January of 2005.

"I think at a certain point, you have to make the best



John H. Williams

**Simian Surprise:** John H. Williams and his Vanguard team are now working on *Space Chimps*, a new CG-animated feature about two NASA chimps who embark on a fantastic journey in galaxies far, far away. Directed by Donovan Cook and Norton Virgien, the \$40 million-budgeted film is slated to be released by Fox in 2008 and is funded by Starz Media and foreign pre-sales.





Sigourney Weaver

choices you can make with the limited budget you have and hope that your story is working well," says Williams as he looks back at the process. "Obviously, it was challenging to produce this film, given the distance between us, so creatively, you have to make some compromises. What was re-

For *Happily N'Ever After*, we were working with a studio that was owned and operated by the Berlin group. We had a huge responsibility for the creative content, but had little ability to make changes regarding money and time. It's remarkable that Hammes and his team were able to get a production pipeline set up and deliver the animation in less than two years."

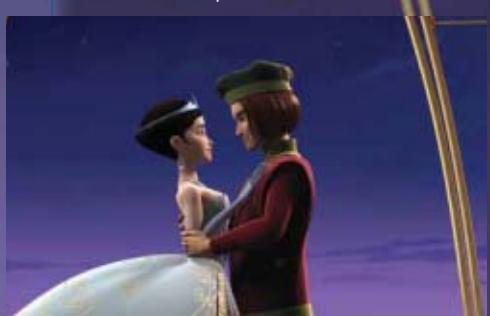
For director Paul Bolger, it was crucial to capture the true personality and inner spark of the characters. He videotaped all the voice sessions, and in certain instances, used the footage as reference for the animation. Along with production designer Deane Taylor, Bolger and his animation team strived to create a unique look for the animation. "Deane and I decided that the feel of the world would be like a theme park," notes Bolger. "There's a hand-drawn quality about this world—the lighting, the staging, everything. The same for the characters: They're slightly caricatured. It's very organic and rooted in classic fairy tale book illustration."

The CG team relied on a combination of Maya-based technology, Renderman and Mental Ray to create the specific

look of the movie. As animation director Dino Athanassiu points out, "Our approach was to create very clear, direct performances. There are some nice, subtle performances from Frieda, Rick and Ella. Broader characters like the Prince were made even more cartoonish. Then you have other characters like Munk and Mambo and the dwarves and the witches, who are even broader and lend themselves more to the Warner Bros./MGM style of animation from the 1930s and '40s."

The jury may be out on how audiences may react to this latest version of those familiar Grimm fairy tales. However, Sigourney Weaver, who shows a great knack for playing the wicked stepmother in the movie, is optimistic about the film's reception. "I think audiences will love seeing these fairy tales that they know well and watch them get turned inside out in such a delightful funny way," says the actress. "It's quite cathartic to see what happens when all the dark figures start running things. They turn out to be very human too!" ■

**Lionsgate releases *Happily N'Ever After* in U.S. theaters on January 5.**



markable was that unlike studio films where you have the opportunity to do ten to 15 animatic passes on a story, here we were limited to one or two animatics, and the whole process was much more script-driven."

When asked to compare *Happily N'Ever After* to Vanguard's 2005 feature *Valiant*, Williams says, "The big difference in our work for *Valiant* was that our production team worked completely from our studio in London.



# Annies to Toast Toon Town Greats Again

by Thomas J. McLean

The Annie Awards are emblematic of the phenomenal growth of animation in the past 20 years. After spending its first two decades handing out lifetime and career achievement honors each year, the Annies now are a full-fledged awards event, offering the year's best honors in six production categories as well as 17 individual achievement honors that are the only awards given to animators for specific types of animation work.

DreamWorks dominated this year's nominations, with *Over the Hedge* and *Flushed Away* earning 17 nominations between them. Pixar and Disney's *Cars* earned nine nominations, tying *Flushed Away* for the most for any single film. The other nominees for top animated feature were Warner Bros.' *Happy Feet*, and Sony Pictures' *Monster House* and *Open Season*.

More people outside animation have paid attention to the Annies since they became a bellwether for the Oscars' animated feature race. The Annies' choice for top film also has won the Oscar every year since the Motion Picture Academy established the category in 2001.

With this year's crop of films and TV shows impressive both for the quantity and quality of features, the announcement of the winners on Feb.



*Foster's Home for Imaginary Friends*

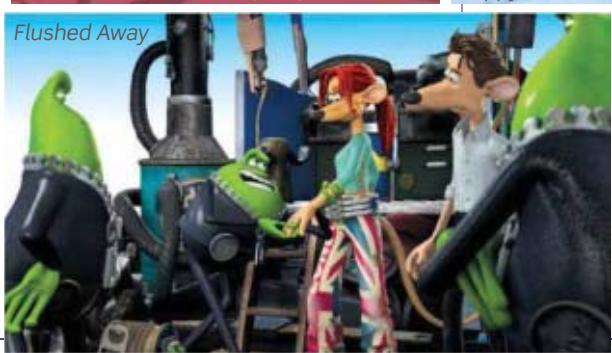
11 at the Alex Theatre in Glendale will be more closely watched than ever. "There are a lot of different approaches to these films and each one has its own attributes and things going for it and I think it's going to be a tough race," says Antran Manoogian, president of ASIFA-Hollywood, the org that hands out the awards.

The most significant change in the Annies this year is what Manoogian calls a "re-direction" of the Winsor McCay Awards. The awards, given in previous years for lifetime achievement, now also consider career achievement, opening consideration up to animators whose careers are still very much in progress, such as this year's recipients Bill Plympton, Genndy Tartakovsky and Andreas Deja. "Certainly, all three of those gentlemen have many more years of work and service to the industry," says Manoogian.

In February, Annies will be given out in six production categories and 17 individual achievement categories covering features, television, commercials and video games, as well as the McCay Award, the June Foray Award and four certificates of merit. This year will also see the 3,800 or so members of ASIFA-Hollywood vote online for the first time. "This is going to allow the voting membership to be able to view the nominees' work," says Manoogian. "The idea here is that an educated voter will make an educated choice."



*Happy Feet*



*Flushed Away*



*Wow! Wow! Wubbzy!*

Committees of no more than five experts determine the nominees. Manoogian says they are instructed to consider only award-worthy material, resulting in some categories having fewer than the maximum of five nominees. That's the case in the new area of game animation and is something Manoogian says he'd like to change. He also notes that the addition of animation categories to other awards shows—the Golden Globes are the most recent to add a category for animated feature—can only better promote the medium.

The Annies, however, remain important for being like a peer-based award, akin to the honors given out by guilds such as the DGA or WGA. "The Annie Awards are animation people honoring their own colleagues, and I think that's what makes the award important," says Manoogian.

Television animation is not getting the same buzz as the feature film variety, he says, but there is a lot more original work done on the small screen than in the past, when pre-sold shows based on toys and revamps of old properties were common. "A lot of the shows are creator driven, they're based on original ideas and concepts," he says.

Cartoon Network's *Foster's Home for Imaginary Friends*, *Charlie and Lola* from Tiger Aspect Productions, *King of the Hill* from 20th Century Fox Television, *The Fairly OddParents* from Nickelodeon and *Wow! Wow! Wubbzy!* from Starz Media's Film Roman are the nominees in the Best TV Series category.

The short list for Best Animated Short Subject includes Nickelodeon's *Adventure Time*, Thunderbean Animation's *Fumi and the Bad Luck Foot*, Blue Sky Studios' *No Time For Nuts* and Acme Filmworks' *Weird Al Yankovic Don't Download This Song* (animated by Bill Plympton).

As the industry and the world at large pays more attention to animation, Manoogian says he hopes the Annies can be at the forefront of promoting the art form. "Hopefully, there will come a day when the Annies can find a place on TV so that people beyond the animation industry will become aware of the event and find an appreciation of animation and the medium," he says. ■

**For more info about animation's big night, visit [www.annieawards.org](http://www.annieawards.org)**



Antran Manoogian



NOW RECRUITING



SPACE CHIMPS

BLASTS OFF IN 2008

**recruiting@VANGUARDanimation.com**

# When Indie Toons Attack!

Why this may be one of the best years for animation at Park City, Utah's ultra-cool Sundance Festival.

by Ramin Zahed

If anyone needed more solid proof about the growing importance of animation in the indie world, all they have to do is take a look at the rich selection of projects unspooling at the Sundance Festival this month (Jan. 18-28). Alex Weil's SIGGRAPH 2006 hit *One Rat Short*, Aaron Augenblick's *Golden Age*, Don Hertzfeldt's *Everything Will Be OK* and Joanna Quinn's multi-award-winning *Dreams and Desires—Family Ties* are some of the more familiar titles selected for the event.

"We had many strong animated titles submitted this year," says programmer Todd Luoto. "We saw a very nice mix of computer animation and traditional 2D work. Specifically, we were looking for good stories and material that we hadn't seen before. What struck me was how there were many films written, directed and animated not by a team of people working together, but by dedicated individuals who spent a lot of time and energy on these personal, labors of love."

One of these impressive labors of love is the 88-minute feature *We Are the Strange*, by self-taught animator who calls himself M dot Strange. The work is described as "Monsters, Inc. meets *The Nightmare*

Before Christmas inside a retro Japanese game" and centers on two outcasts who fight for survival on their way to the ice cream shop! Inspired by 8-bit videogame culture, Japanese comic books, and classic stop-motion legends such as Ray Harryhausen and Art Clokey, Strange shot his film using a Canon 300D camera, did his 3D modeling, animation and rendering in Cinema 4D 9.1 and used After Effects 6.5 Pro for compositing and Final Cut Pro 5.

"For the past two or three years, I've been working 12 to 15 hour days," says Strange. "I put all my money and resources toward my gear and cut everything else out of my life. For me, getting into Sundance was a big deal, because I admire the whole indie philosophy and I like challenges. It's exciting that people—just five or six dudes working in a garage—can have a voice, and share their visions with the world."

Sundance is also a first-time experience for well-respected New York animator Aaron Augenblick, who has delivered some amazing work for Comedy Central's *Shorties Watchin' Shorties* and MTV2's *Wonder Showzen* series. His festival entry is *Golden Age*, a terrific mix-media riff on those *Hollywood Babylon* tales and *Behind the Music*-type shows, which follows the sordid lives of some famous fallen classic cartoon heroes.

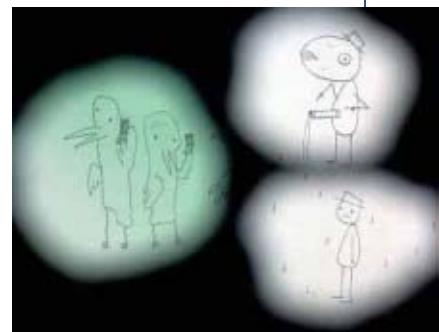
"We originally pitched it to Comedy Central, but we had the bad luck of going to them at the same time when *Drawn Together* was greenlit!" says Augenblick. "But then, they came back to us and asked us whether we wanted to create the show for their Motherlode website, so we saw it as a series of two-minute shorts."

It took the team at Augenblick Studios about six months to create the series. Although the animation is mostly Flash-based, the team used a mixed bag of tricks—from straight animation to photo manipulation, live-action, phoney merchandising samples, etc—to chart the highs and lows of their toon idols! "We looked at all kinds of class shorts from the infancy of animation, to '70s era Hanna-Barbera series to anime favorites for inspiration," says Augenblick. "We even scrutinized the film stocks to create close approximations of the originals."

Also sharing the Sundance spotlight this year is Stacey Steers, a more experimental animator whose work *Phantom Canyon* uses 4,000 hand-made 6 x 8 collages. "Technically, it's very simple," says Steers who also teaches animation at the University of Colorado. "I



We Are the Strange



Everything Will Be OK



Golden Age



Phantom Canyon

## Sundance Titles:

Ask the Insects (Steve Reinke)

Chicago 10 (Brett Morgan)

Destiny Manifesto (Martha Colburn)

Dreams and Desires—Family Ties (Joanna Quinn)

Duct Tape and Cover (Yong-Jin Park)

Everything Will Be OK (Don Hertzfeldt)

Golden Age (Aaron Augenblick)

How She Slept at Night (Lilli Carre)

In Passing (Christopher Thomas Allen, Robert Rainbow)

One Rat Short (Alex Weil)

Paulina Hollers (Brent Green)

Phantom Canyon (Stacey Steers)

The Tragic Story of Nling (Jeffrey St. Jules)

T.O.M. (Tom Brown, Daniel Gray)

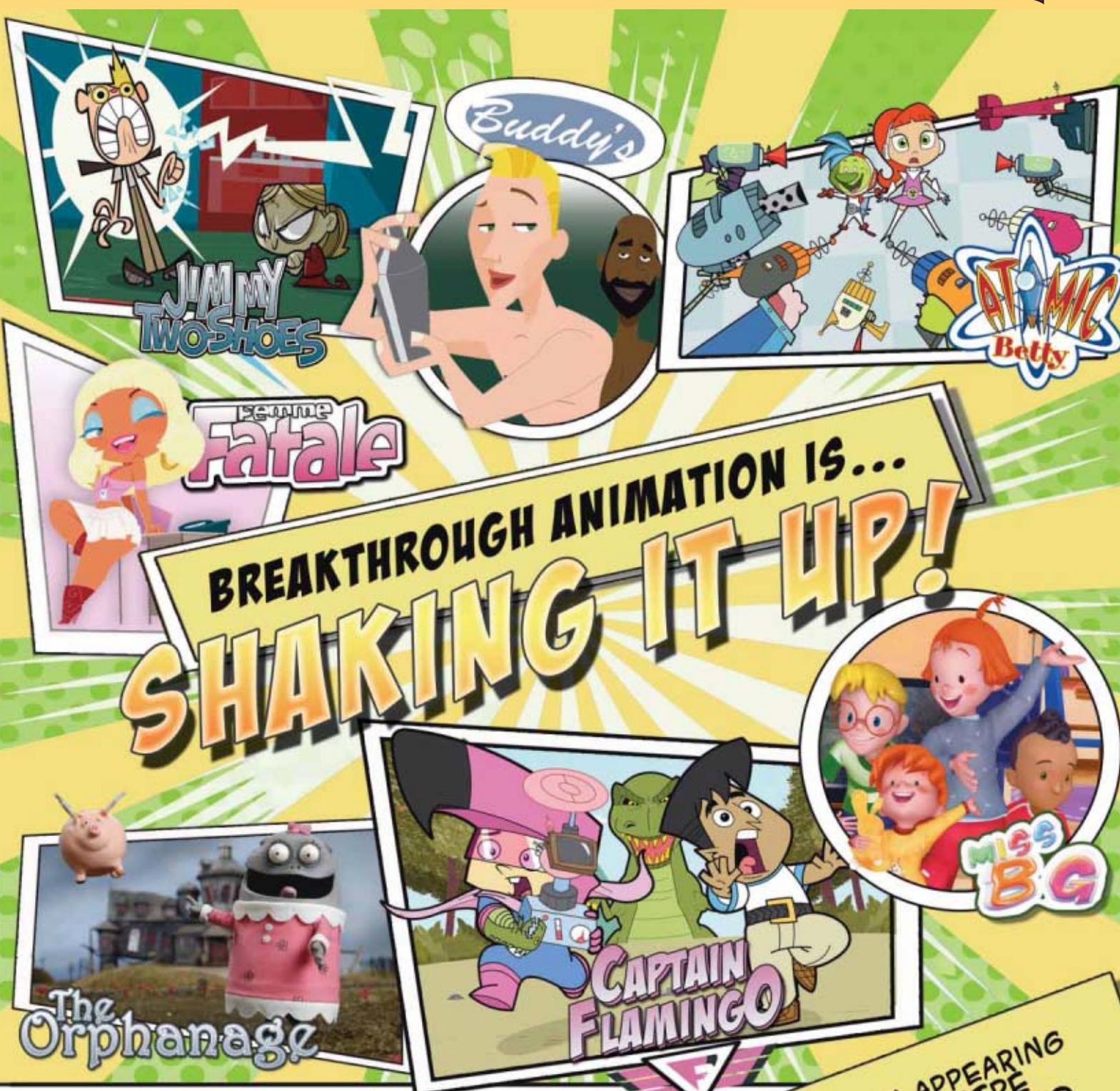
We Are the Strange (M dot Strange)

Year of the Fish (David Kaplan)

and experiences in Latin America, the 10-minute short is about a woman who meets enormous insects and an alluring man with bat wings in a surreal landscape. "I have never been a cel animator, and I came upon this method of using old engraved images and clip art as I was trying to escape the tyranny of my own drawing style."

Steers agrees Sundance seems to have a renewed interest in animation this year. "It was very interesting to see the titles they selected this year ... They definitely seem to have picked material that is not very conventional." ■

**For more info about the festival and to view some of the shorts available for online viewing, visit [www.sundance.org](http://www.sundance.org)**



**Breakthrough**  
ENTERTAINMENT

**Broadcast Sales Contacts:**

Kevin Gillis, Executive Producer

t 416.766.6588 x 251

e [kgillis@breakthroughfilms.com](mailto:kgillis@breakthroughfilms.com)

Ira Levy, Executive Producer

t 416.766.6588 x 226

e [ilevy@breakthroughfilms.com](mailto:ilevy@breakthroughfilms.com)

Tanya Kelen, Head of Distribution

t 416.366.6588 x 113

e [tkelen@breakthroughfilms.com](mailto:tkelen@breakthroughfilms.com)

NOW APPEARING  
AT NATPE  
BOOTH # 1349

122 Sherbourne Street Toronto Ontario Canada M5A 2R4 t 416.766.6588 f 416.769.1436 [distribution@breakthroughfilms.com](mailto:distribution@breakthroughfilms.com)

[www.breakthroughfilms.com](http://www.breakthroughfilms.com)

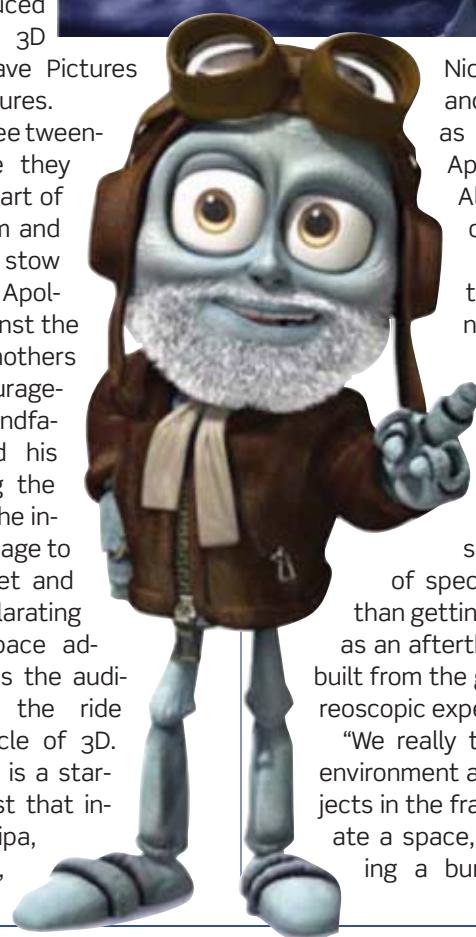
# Bugs in Space!

Upcoming 3D toon *Fly Me to the Moon* Generates Some Early Buzz. **by Ryan Ball**



We've all seen the grainy, black-and-white footage of Neil Armstrong step down from the lunar landing and become the first human being to set foot on the moon. But surely he wasn't alone in this achievement. There had to have been some pioneering microorganisms along for the ride, or perhaps even a fly or two? That's the basic idea behind *Fly Me to the Moon*, a G-rated, CG-animated independent feature film produced for stereoscopic 3D exhibition by nWave Pictures and Illuminata Pictures.

In the movie, three tween-aged flies decide they want to become part of the space program and hatch a plan to stow away on the 1969 Apollo 11 mission. Against the wishes of their mothers and with encouragement from a grandfather who missed his shot at becoming the first fly in space, the intrepid insects manage to get into the rocket and embark on an exhilarating and harrowing space adventure that takes the audience along for the ride through the miracle of 3D. Adding to the fun is a star-studded voice cast that includes Kelly Ripa, Christopher Lloyd,



Nicollette Sheridan and Adrienne Barbeau, as well as real-life Apollo astronaut Buzz Aldrin in a special cameo role.

The film's director, Ben Stassen of nWave Pictures, tells us *Fly Me to the Moon* is different from a lot of animated features that have popped off the screen with the aid

of special glasses. Rather than getting the 3D treatment as an afterthought, his pic was built from the ground up as a stereoscopic experience.

"We really tried to create the environment and position the objects in the frame so that we create a space, rather than creating a bunch of stuff that

comes out at you," Stassen comments. "If you approach it that way, you really see that 3D is a different language of cinema and it opens the door to great new possibilities."

Stassen and Brussels-based nWave Pictures have been producing 3D films for more than a decade, creat-

ing specialty titles such as *3D Mania*, *Alien Adventure*, *Misadventures in 3D* and *Wild Safari* for IMAX theaters and theme-park attractions. To tackle their first animated feature for the mass market, they augmented their core group of animators in Belgium with hires from throughout Europe, the U.S. and Canada. And while they were able to produce the film independently, they are currently seeking a distribution partner to help them get the family film into however many theaters are equipped for 3D projection by this spring.

"The balance is shifting," notes Stassen. "Before the summer, we showed it to two big studios and they said, 'great, but no way will we accept to release this in 3D only.' But now they're coming to us because [3D] is taking off."

We'll have more behind-the-scenes insight for you closer to the film's release date, but until then you can learn more about the film by going to [www.flymetothemoonthemovie.com](http://www.flymetothemoonthemovie.com). ■

# This Month's Hot Discs

Heat up those chilly winter nights with Nick's super sponge and amazing Airbender, Sony's CG-animated wild cards and Marvel's classic superheroes.

by Claire Webb

## SpongeBob SquarePants: Season 4, Volume 2 [Paramount, \$39.99]

Stephen Hillenburg's lovable yellow sea-faring sponge returns this month with the second half of season four. SpongeBob SquarePants, his trusty starfish confidant, Patrick, and friends deliver new laughs direct from the underwater town of Bikini Bottom. Since its inception in 1999 on Nickelodeon, SpongeBob has been a pop culture icon as the top-rated series follows the nautical adventures and unusual problem solving ways of an upbeat and earnest sponge. This two-disc box set includes more hilarious adventures in 20 episodes from season four (2005-2006) as well as ten brand spanking new to DVD episodes. But that's not all from the Krusty Krab gang; you also get sidesplitting bonus footage and a handful of shorts and a music

video inspired by best-selling CD "The Best Day Ever." And if that isn't enough to satisfy your need for sponge, they also threw in a behind-the-scenes featurette with SpongeBob and host Pick Boy. You can really soak in the underwater fun with this latest installment of the now-iconic series.

[Release Date: Jan. 9]



## Marvel Animated Features Gift Set [Lions Gate, \$59.99]

Kill three birds with one stone by purchasing this three-disc set of action-packed Marvel Features from the folks who brought you recent releases of titles like *X-Men* and *Fantastic Four*. This gift set includes three movies: *Ultimate Avengers*, *Ultimate Avengers 2* and *The Invincible Iron*



Man. (Iron Man is also released individually on the same day, but who wouldn't want to have the whole set of comic-book heroes?) *The Ultimate Avengers* movies, set on Earth circa 1945, feature an all-star cast of superheroes who have banded together to save humans from total destruction. Captain America, who was resurrected from the icy North Atlantic waters, joins the team consisting of Iron Man, Thor, Wasp, The Hulk and Giant Man who work together to secure justice amid chaos. These two adventures are packaged with the new *Iron Man*, directed by Frank Paur (*Spawn*, *Gargoyles*, *X-Men: Evolution* series), which chronicles the superhero's fascinating origins. We learn how billionaire-inventor Tony Stark unleashes a centuries-old destructive force that he himself must combat by becoming his greatest invention to date—Iron Man. All of these are wrapped up in the Marvel gift set for your purchasing convenience complete with a drool-worthy Iron Man toy.

[Release Date: Jan. 23]

## Avatar The Last Airbender: Book 2 Earth, Vol. 1 [Paramount, \$16.99]

The beautifully drawn tale of Ang, the amazing 12-year-old Avatar who must bring peace to conflicting people of Fire Nation, Water Tribes, Earth Kingdom and Air Nomads, has certainly struck a chord with Nick viewers. This new DVD kicks off the second cycle of *Avatar: The Last Airbender* with five new episodes that pick up where *Book 1 Water* left off. (The *Complete Book 1* DVD was released last month, in case you have some catching up to do.) Nickelodeon's clever mix of Western-style



animation with Japanese anime delivers kick-butt martial arts along with child friendly humor from co-creators Michael Dante DiMartino and Bryan Konietzko. Special features include an original uncut animatic of the season's premiere

episode "The Avatar State" as well as a limited edition *Avatar* comic book inside specially marked copies. What a way to start the year!

[Release Date: Jan. 23]

## Open Season: Special Edition [Sony, \$28.95]

If you missed Sony's CG take on the difference between domesticated and wild animals when facing survival in the trigger-happy wilderness, have no fear. It's out on DVD in both full-screen and letterbox formats. Directed by animation pros Roger Allers (*The Lion King*) and Jill Culton (*Monsters Inc.*), this September release followed a trail of mediocre talking-animal features at the box office, but it found its own audience both stateside and overseas. The story is centered on a cultivated grizzly bear, Boog, who finds himself faced with the daunting task of navigating the wild after getting shipped off and stuck with chatty mule deer Elliot. His situation is made even more complicated by the fact that hunting season is rapidly approaching and the mullet-sporting hunter Shaw is on the prowl. The odd couple must quickly form a friendship and band together with a menagerie of animals to escape the pitfalls of open season.



Performances are made unique with voices like comedian Martin Lawrence, Ashton Kutcher, Billy Connolly and Gary Sinise. This pleasant maiden voyage for the folks at Sony Pictures Animation studio certainly proves to be wild at heart.

[Release Date: Jan. 30] ■

# Killer Hairdo

Gonzo, FUNimation and Spike TV carve out a new mythology with *Afro Samurai*. by

Ryan Ball

While its title may induce a giggle, Spike TV's new five-part animated series, *Afro Samurai*, will also inspire awe with its beautifully drawn and animated visuals and its generous offering of breath-taking action sequences. Based on the forthcoming Manga by Takashi Okazaki, this ultra-violent slice of anime plays like the bastard son of Akira Kurosawa and Sergio Leone, with more than a bit of Katsuhiro Ôtomo (*Akira*) and Quentin Tarantino thrown in for good measure.

In addition to serving as an exec producer on the series, Actor Samuel L. Jackson lends his voice to the title role. *Afro Samurai* is a strong, silent type who can cut down a small army of enemies before his hand-rolled cigarette can even ash. He wields an unusually long blade and wears a special headband he inherited from his father. The headband is one of several imbued with special powers and there are those who will stop at nothing to claim it. This makes things complicated for *Afro* as he tracks down a man named Justice (Ron Perlman), a lightning-quick gunfighter who killed his father in a duel. Joining *Afro* on his quest is Ninja Ninja (also voiced by Jackson), a free-wheeling miscreant who does enough talking for the both of them, and Okiku (Kelly Hu), a gentle beauty trained in the healing arts.

"Hip-hop, New Jack Swing, Soul and other music genres of African-American culture have fascinated me ever since I was a teenager," Okazaki tells us. "My encounter with the afro hairdo through watching *Soul Train* from the '70s on TV really blew me away and got me started doodling African-American guys with Afro hair on everything I could get my hands on—Kleenex boxes and everything. Then, I guess, some

motifs and elements of samurai movies, which were also my favorite genre, got thrown into this figure to eventually create this concept of *Afro Samurai*."

*Afro Samurai* is produced by prolific Japanese animation studio Gonzo, in association/partnership with GHK K.K. and FUNimation Ent., which is servicing the merchandising, licensing and home video distribution for the series.

"We were looking for things that could cross over on a wider scale and we immediately saw that this had that kind of potential," says FUNimation founder and president Gen Fukunaga. "We also immediately liked the high budget on the title and the concept of blending the cultures of anime, Edo-era Japan and hip-hop."

The music in *Afro Samurai* is composed by Wu-tang Clan front man RZA, who also wrote music for Tarantino's *Kill Bill* saga. "The music is one of the things we're most proud of about the series," says Eric Calderon, VP of creative affairs working out of Gonzo's Los Angeles office. "This is the first time that a truly famous American hip-hop producer has joined in on an anime project." Calderon notes that early on Okazaki gave RZA a five-CD sampler of music he likes and quickly learned that RZA already had all those songs in his collection. "They were just so creatively aligned."

At about \$1 million per episode, the budget for the series allows Gonzo to go all-out with the animation. "Our goal with *Afro* was always to make a big event out of the show," Calderon comments. "It's not the kind of show that lends itself to experimenting with new



technology—it's more of a show that you just have to do really, really well."

Calderon says one of their goals was to make a high-impact, quick-moving and fun series, which meant avoiding something he refers to as the "Ja-pan," where the camera pans slowly during a lengthy dialogue scene. "Oh no, here comes another four-and-a-half-minute speech, watching the back of someone's head," he laments. The first episode of *Afro Samurai* is one cool fight se-



Takashi Okazaki



Gen Fukunaga



Eric Calderon

**Real World:** Director Fuminori Kizaki's hyper-realistic style emphasizes over-defined, super-chiseled features of the animated characters in *Afro Samurai*.



quence after another, which adds up to a high cel count, as well as a high body count. "There are a lot of scene cuts and a lot of choreography to work on, so it's pretty complex."

Mostly hand-drawn, the show uses CG very sparingly, mostly for scenes with bizarre settings. Backgrounds with conventional landscapes or towns are done in watercolor, while things like mystic temples are modeled in 3D to give them an other-worldly quality. Another example of CG usage can be found in a scene in which a statue is split in half and topples to the ground. For things like this, it's easier for the crew to work with a three-dimensional object.

Many of the crew members who worked on Fuji Television's and Warner Bros.' feature film, *Brave Story*, moved on to animate the adventures of Afro, so they were well prepared to meet the challenges of the demanding production. Each half-hour episode takes an average of six months to produce and requires the animators to work with extreme camera angles and highly detailed characters designed by animation director Hiroya Iijima.

"There are two or three schools of



anime design," Calderon notes. "A lot of people think of the really minimalistic stuff, but anime also has a whole super-realistic genre, and there's also a hyper-realistic genre, which directors like [Yoshiaki] Kawajiri, Ôtomo and our director, Fuminori Kizaki, are really good at. Characters are really, really over-defined and have super-chiseled features. It's a stylistic choice."

One thing people think of when it comes to anime is bloodshed, and *Afro Samurai* has more than its share of it. Heads are split open, blood sprays from decapitated corpses and limbs are severed left and right. And this isn't even the unrated version that will be released on DVD. "What I was most shocked by," Calderon says, "was that in the American standards and practices world, violence never seems to be a

problem. You can have kids murdering kids and you can have heads chopped off and blood filling the screen, but there's no cleavage and no buttocks. [Spike TV] loved the violence. They asked for more."

Animation producer Nobutaka Kasama and series producer Taito Okiura insist that limiting the on-screen violence

would only water down the series' main theme, which is the futility of the chain of vengeance. "I personally see danger in concealing the reality of violence by smoke screening its essence," says Kasama. "The latter half of the series reveals the brutal reality of the path of revenge that the protagonist chooses."

Takashi Okazaki's *Afro Samurai* Manga will be a 300-page, 10-issue epic that will offer different storylines than those found in the animated series. As he works to complete the ambitious graphic novel saga, he, like the rest of us, will be watching his creation come to life on Spike TV. ■

***Afro Samurai* premieres Thursday, January 4th at 11 p.m. on Spike TV. FUNimation releases the DVD in stores on May 22.**



## He's No Danny Bonaduce!

David Fine and Alison Snowden's new animated show *Ricky Sprocket—Showbiz Boy* centers on a Hollywood first—a child actor who is also a normal, well-adjusted kid!

by Ramin Zahed

In the real world, child stars have a tendency to be either creepy, spoiled or just plain tragic. But in the new animated series from husband-and-wife animation team David Fine and Alison Snowden, a boy can be a famous Hollywood star and not lose his good heart, modesty, nor grasp of reality.

The couple who created the 1993 Oscar-winning short *Bob's Birthday* and the TV series it inspired—*Bob and Margaret* (1998-2001)—are hard at work in Vancouver this year on their new toon called *Ricky Sprocket—Showbiz Boy*. Slated for a fall 2007 debut on Nickelodeon and Teletoon, the show is currently in production at the happening quarters of Studio B. Not only is the show hoping to grab the attention of tweens who'd like to be famous and popu-

lar, it will also offer a great opportunity to poke fun at the excesses and madnesses of Hollywood.

"We went from making short films to doing *Bob and Margaret* 13 episodes at a time to *Ricky Sprocket*, which meant figuring out how to tell 52 stories in one production

**"What I liked about the show is that Ricky is a troublemaker ... he's not perfect and doesn't use the fact that he's got money or fame to influence people."**

—Blair Peters, Studio B co-founder and *Ricky Sprocket* exec producer

run," says Fine during a phone interview from his new home in Vancouver. "It was daunting, and finding the right writers to work with was quite a task. We went through hundreds of writing samples to find the right team. That was a big chal-

lenge at first."

Fine and Snowden both express their pleasure about their relationship with the team at Studio B, the toon shop behind hits such as *Being Ian*, *Class of the Titans*, *The Amazing Adrenalin Brothers* and the upcoming *George of the Jungle* series. "We are just now seeing the first animation coming in, the scenes that were done in house at Studio B, and they are fantastic," says Fine. "We have a great director in Josh Mepham, and everyone has been so supportive of our vision while also contributing to it so effectively."

"We're really excited about the look of the show and the animation is really incredible to see after living with the characters for so long as inanimate designs," adds Snowden who is famous for the very memorable look of her characters (see *Bob and Margaret!*).

The project was originally brought to Studio B by Tatiana Kober and her team at financing, distribution and production outfit Bejuba! Entertainment. Studio B co-founder and partner Blair Peters, a fan of Fine and Snowden, instantly warmed to the show's premise.

"What I liked about the show is that Ricky is a troublemaker and he still gets into mischief like any 10- or 11-year-old boy," explains Peters. "He's not perfect and he doesn't use the fact that he's got money or fame to influence people. He has parents who are quite obtuse—his dad works in a sausage factory and his mom wears these awful pants ... they have no interest in Ricky's show biz conundrums."

Peters says the show has had one of



Blair Peters

Ricky creators David Fine and Alison Snowden at work with director Josh Mepham



when they came to us with *Ricky*, we were thrilled, because comedy is our genre. We hired veteran New York-based writer Russell Marcus (*Married with Children*, *Brandy & Mr. Whiskers*) as story editor, and we were on a roll."

Both Peters and Fine see the wish fulfillment aspects of the show as a big draw for young viewers. "What kid wouldn't want to act in an action-adventure movie or to be able to bring his buddies to his movie sets," adds Peters. "You can look at it as a kind of *Entourage* for the younger set!"

Because the bulk of the animation is done in house at Studio B—with additional work done in the Philippines by Wayne Dearing's talented crew at Top Draw Animation, the creators have a lot of control over what the final product will look like. "The show has a definite David-and-Alison look, but it's a lot crisper and snappier than *Bob and Margaret*," notes Peters.

Peters, who also wrote an episode of the show in which Ricky's sister becomes more popular than he is, says many of the episodes are split evenly between the boy's adventures at home and at the studio. "There's an episode in which he has to kiss his co-star Kitten Kaboodle, for example. He has never kissed a girl before, but now he has to do it in front of the whole crew. In a sense, everything in his life is bigger and more magnified than the other kids."

Fine and Snowden also find this larger-than-life aspect of Ricky's world quite amusing. To create the show, they set out to do some research by watching documentaries about the lives of real Hollywood child actors. "We quickly realized that we really didn't want to base the show on any of the real young stars, because their lives were quite troubled and



their parents weren't really nice in many cases," admits Snowden. "But we did visit Los Angeles many times to get some first-hand impressions of the studios and life out there!"

Peters says he's quite proud of some of the pre-digital aspects of the production pipeline. "Although we rely on Flash technology, all the layouts are still being done in blue pencil. Old-school layout people are designing the shots, and we believe that makes a difference. Layout is one of the last times you can tweak an angle or a shot. The whole process is digital except that little step. It's great to visit the studio and watch the interaction between the people in different departments, the director talking to the layout people and the

board guy—and everyone jamming ideas."

Since Fine and Snowden are proud of the way their latest creation has taken flight, we have to ask them to share their secrets for a successful animation career. "Come up with strong, original ideas with narrative that captures people's attention and make short films to get them on the screen," notes Fine. "People really respond to seeing your vision realized. At the same time, broadcasters also like to be involved in the development. So on one hand, come up with strong ideas, but on the other hand, be flexible and open to input. I guess it's a fine line." ■

**Ricky Sprocket—Showbiz Boy** is scheduled to debut on Nickelodeon worldwide in the fall of 2007.

# What Happens in Vegas...

Industry consolidation may have resulted in a drop in the number of animation players at the annual NATPE confab in Las Vegas, but there are still plenty of reasons why industry pros take their toons to this top market.

**N**othing reminds TV execs that a whole new year has kicked into high gear more than the NATPE TV confab in Las Vegas. Held at the Mandalay Bay resort January 15-18 this year, the event continues to attract the usual mix of small-screen buyers, sellers and new media pioneers. Despite facing tough competition from an ever-growing number of TV and animation events around the world, the market continues to attract a solid list of important animation professionals and heavyweight producers, buyers and distributors.

"NATPE is integral to our business in two notable ways," says Sander Schwartz, president of Warner Bros. Animation. "First it provides a solid forum for us to meet with international buyers—particularly from Latin America—and present our slate of shows. NATPE also affords us an opportunity to see new shows from other domestic and international producers."

Schwartz adds, "We're in the midst of an amazing revolution in media distribution, providing the consumer with new choices and more convenience in how they receive our shows. It's important to be at the forefront of digital distribution—and then wholeheartedly embrace it."

Warner Bros. Animation will be greeting the new year with a slate of shows which offers new twists on familiar themes and characters. "From Bugs Bunny and Scooby-Doo to Superman and Tom & Jerry, we've found great success in re-casting characters from the revered animation libraries of Warner Bros., Hanna-Barbera and DC Comics in new and exciting directions," says Schwartz. "In addition to our domestic TV slate, we'll introduce an exciting new line of feature-length productions for male teen and 'tweens in 2007 with the debut of the DC Universe direct-to-video releases."

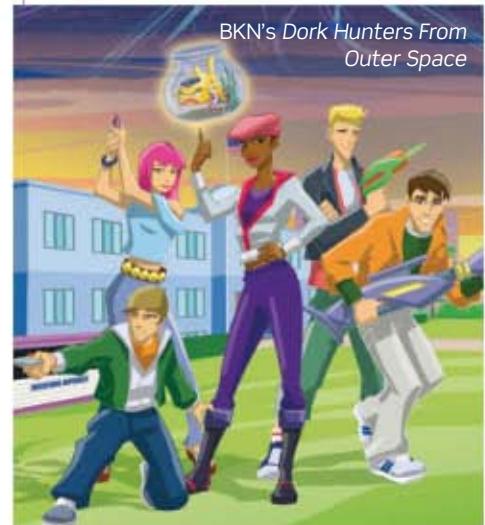
The market also continues to be an important strategic stop for Kevin Gillis, exec producer and managing partner at Breakthrough Animation. "As the first market of the year, we always have new creative material to present at NATPE," says Gillis. "We find there's a clear-state mentality from the buyers that encourages content providers with an excellent opportunity to discuss fresh concepts from the first sprout."

Among the shows Breakthrough is bringing to the market is a new slate of adult-oriented toons such as *The Orphanage*, *Femme Fatale* and *Buddy's*. In addition, the company is unveiling a new season of its popular *Atomic Betty* series, in which the lead character finds herself facing challenges and alien species back on planet Earth.

"Our new focus toward adult content is a direct result of the new platform and changing audience tastes that are seeping the TV and new media horizons," adds Gillis.

This new horizon is also opening doors for Scott Dyer, exec VP and general manager at Canadian powerhouse Corus Kids which also includes Nelvana Studios in Toronto. "There is a strong interest in multi-platform," notes Dyer. "There is also an increasing niche focus, as you see some channels oriented more towards boys or girls programming. Global networks like Nick, Disney and Cartoon Network are gaining steam."

Nelvana will be bringing a very healthy mix of 2D digital, 2D traditional and CG shows to the market. "I



continue to be impressed with our own animation team's work on our new series *Ruby Gloom*," he adds. "It has a very compelling visual design and is well worth a look. I also like Nerd Corps' *Storm Hawks* for its great look and storyline."

### Familiar Faces in New Formats

One of the new shows which is bound to attract a lot of attention worldwide is *The Adventures of Bert and Ernie*, from the folks at Sesame Workshop. The 26x5 series features claymation versions of the famous Sesame Street duo as they reminisce about their adventures and travels—with contrasting stories and points of view, of course! "For the first time, we are producing Sesame Street-branded animation," says Celia Schneiderman, manager of international TV distribution at Sesame Workshop. "In addition,

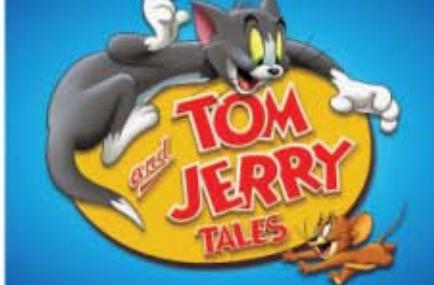
we're in development with *Twiddlebugs*, colorful little characters that live in Bert and Ernie's plant box—they have unique perspectives on life and are able to solve problems in unconventional ways—the series is formatted at three-minute episodes and we're looking for co-production partners."

Schneiderman also believes that 2007 will be quite an interesting time for animation. "The industry has progressed through a fascinating transition, and kids' animation now fully incorporates a wide variety of media including 2D, stop-motion, CGI, Flash, etc. The programs tell compelling stories and encompass rich character personalities. Even more, content has become more global with programming produced in Asia, Australia, Canada, Europe and the U.S. broadcasting all over the world."

Allen Bohbot, chairman and CEO of BKN has a slightly different take on the climate. "It seems that each year, there are few less participants on the production side," says Bohbot. "The industry appears to be consolidating, creating more opportunities for established production and distribution companies."

Among BKN's big draws at NATPE are two new animated series which have already created buzz in 2006. "We are taking out two new shows this year rather than our traditional approach of introducing one new series with each new year," he says. "Zorro: Generation Z is targeted to more of a male audience, while *Dork Hunters From Outer Space* comfortably crosses into both the male and female demographic and is our first entry in quite some time that could be considered a pure comedy. They are both superb pro-

Warner Bros.' *Tom and Jerry Tales*



grams which have raised the bar on both action and comedy genres."

DIC Entertainment will make a strong showing at the market with fresh titles such as *Horseland*, *KOL's Secret Slumber Party* and the CG-animated *KidToon* matinee film, *Strawberry Shortcake Sweet Dreams*. "We relaunched *Strawberry Shortcake* in 2002 and in the U.S. domestic market, her popularity never wanes," says Leslie Nelson, DIC's senior VP of international sales and managing director of European operations. "In the international markets, we have an extremely strong programs in France and solid brand-building in Italy, Germany, U.K., Latin America and the Nordic region. We've sold the *Strawberry Shortcake* animated specials and CGI feature throughout Southeast Asia as well."

Nelson also believes that NATPE continues to be one of the key events for animation professionals, especially those wanting to do business in Latin American territories. "NATPE is still extremely important to DIC's distribution business, especially in Latin America," she points out. "Our international broadcast partners are constantly seeking quality animation to fuel their kids' schedules and NATPE continues to be a viable market for DIC to introduce new animation. The race for the next biggest hit starts at NATPE." ■

For more info, visit [www.natpe.org](http://www.natpe.org)



Sander Schwartz



Scott Dyer



Kevin Gillis



Allen Bohbot



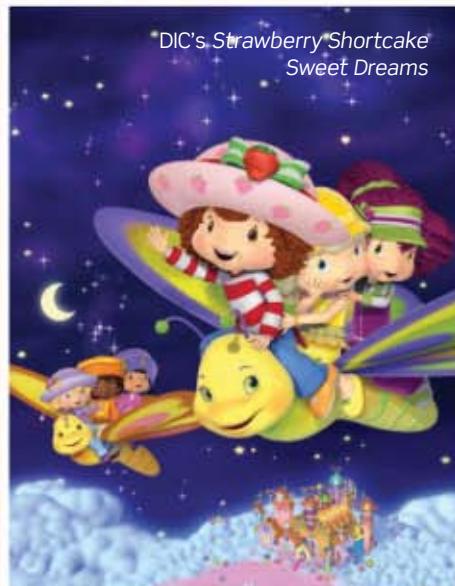
Leslie Nelson



Celia Schneiderman



Sesame Workshop's *The Adventures of Bert and Ernie*



DIC's *Strawberry Shortcake Sweet Dreams*

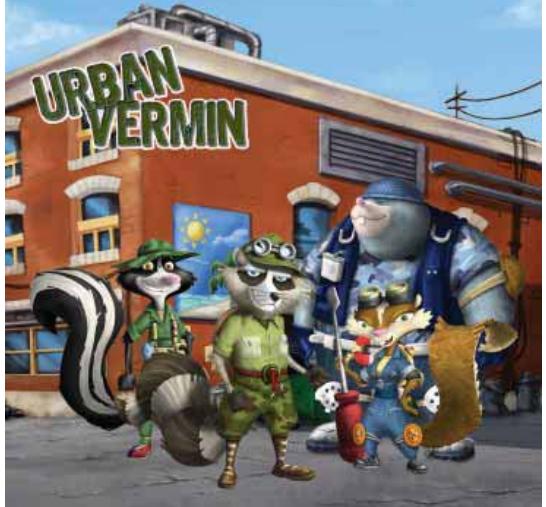
# Best Bets at NATPE



**Eastern Legacy:** Vancouver-based Mainframe Entertainment and Singapore's Infinite Frameworks have teamed up to produce the new 26x22 CG-animated series *Ghost Hunter Dax*. The show centers on a Chinese-American boy who learns about his heritage and ghost-hunting skills when he moves to Shanghai.

## Dark Helmet Strikes

**Back:** Penned by Mel Brooks and Thomas Meehan, MGM's new animated series *Spaceballs* offers hilarious spoofs of pop culture favorites such as *The Lord of the Rings*, *Star Wars* and *The Pirates of the Caribbean* movies.



**Bushy-Tailed:** Decode Entertainment's *Urban Vermin* is a 26x22 CG toon about Ken and Abe, two garbage-loving raccoon brothers and their never-ending turf wars.



**Boy vs. Girl:** BRB's top-rated *Angus & Cheryl* is a 104x90-second high-def series which explores the never-ending battle between the sexes. Produced by BRB, Screen 21 and Tuba Entertainment, the series was one of the most-watched offerings at last year's MIPCOM Junior market.



**Cool School:** Nelvana's new 2D toon *Wayside* is based on Louis Sachar's best-selling book about a quirky grammar school where cows roam free, class elections are decided by dodge ball games and falling asleep is encouraged in classrooms. Michael Cera and Kathy Najimy are part of the voice cast.

## Good and Green:

The caped cucumber continues his crusade to defend decency and guard goodness. *The Adventures of LarryBoy*, produced by Big Idea (Veggie Tales) and distributed by Classic Media.

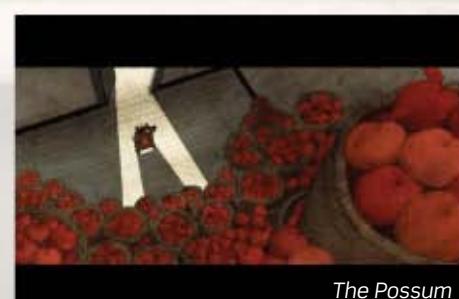


**ANIMATION**  
MAGAZINE'S

# SCHOOL GUIDE



Institute of Art students



The Possum

*Le Building* by Marco Nguyen, Pierre Perifel, Xavier Ramonede, Olivier Staphylas and Remi Zaarour (Ecole Gobelins, Paris, France)  
*Mr. Schwartz, Mr. Hazen & Mr. Horlocker* by Stefan Mueller (Wiesbaden University of Applied Sciences, Germany)  
*Robot Ate My Homework* by Mark Shirra (Vancouver Film School)  
*The Possum* by Chris Choy (California Institute of the Arts)

The best time to **THINK** about education was years ago.

*The second best time is right now.*

**IT'S NEVER TOO LATE**

REGISTER NOW FOR SPRING - CLASSES START JANUARY 29

1.800.544.ARTS / [ACADEMYART.EDU](http://ACADEMYART.EDU)



**ACADEMY of ART UNIVERSITY**

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

79 New Montgomery Street, San Francisco, CA 94105

Accredited member ACICS, NASAD, Council for Interior Design Accreditation  
(formerly FIDER) (BFA-IAD), NAAB (M-ARCH)

ONLINE DEGREES & CLASSES

ANIMATION  
AND VISUAL EFFECTS,  
ILLUSTRATION, GRAPHIC  
DESIGN, COMPUTER ARTS NEW  
MEDIA, FINE ART, PHOTOGRAPHY,  
ARCHITECTURE, ADVERTISING,  
INDUSTRIAL DESIGN, INTERIOR  
ARCHITECTURE AND DESIGN, MOTION  
PICTURES & TELEVISION, FASHION

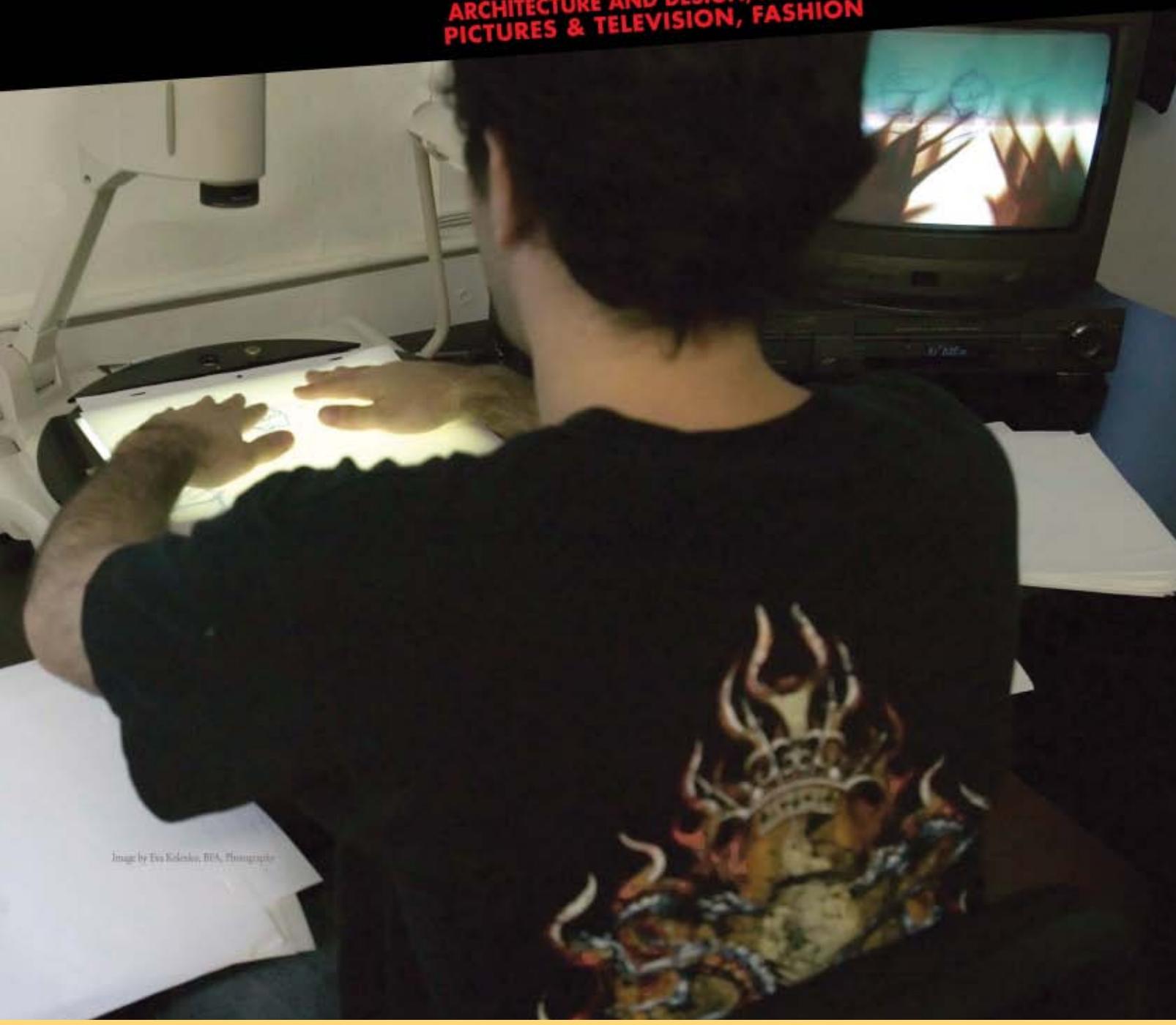


Image by Eva Koleske, BFA, Photography

Pelota



Thom Roberts

## Insider Tips

Some of today's top pros share their insights on getting the right animation education.

by Ellen Wolff

**D**reamWorks animator Cameron Hood couldn't have predicted the circumstances surrounding the return to his alma mater, Toronto's Sheridan College. But when the school invited DreamWorks Animation chief Jeffrey Katzenberg to address Sheridan's students, Hood joined him onstage. This trip came a year before the debut of *First Flight*, the 2006 CG short which Hood co-directed with DreamWorks animator Kyle Jefferson, so Hood couldn't share that story. But he did tell students how his three years at Sheridan influenced his career. "It was a unique opportunity to explain what it was like going from school to work."

Most computer animation pros probably can't revisit their colleges, but several did volunteer perspectives on their schooling—including Hood's co-director Kyle Jefferson, who joined Dreamworks after taking Sheridan's compressed curriculum. Also reflecting on his intensive animation training was Rhythm & Hues' Thom Roberts, (*Happy Feet*) who attended the Vancouver Film School in 2002-3.

Other pros offered insights about four-year BFA programs, including Tippett Studio's Ryan Hood, (*Charlotte's Web*) who got his degree in 2001 at San Francisco's Academy of Art University. Blur Studio's Jeff Fowler earned his degree at Ringling in Florida in 2002—an education that prepared him to create

the Oscar-nominated short *Gopher Broke* just two years after graduation. Cal Arts '05 alum Joshua Look spoke of how L.A.'s acclaimed art college readied him to work at Nickelodeon and on Laika Studios' upcoming feature, *Jack & Ben*. Finally, underscoring the adage 'The more you learn, the more you earn,' Gil Kenan recounted how his '02 MFA efforts at UCLA's Animation Workshop led directly to his 2006 directorial debut, Sony's *Monster House*.

### The Fundamentals

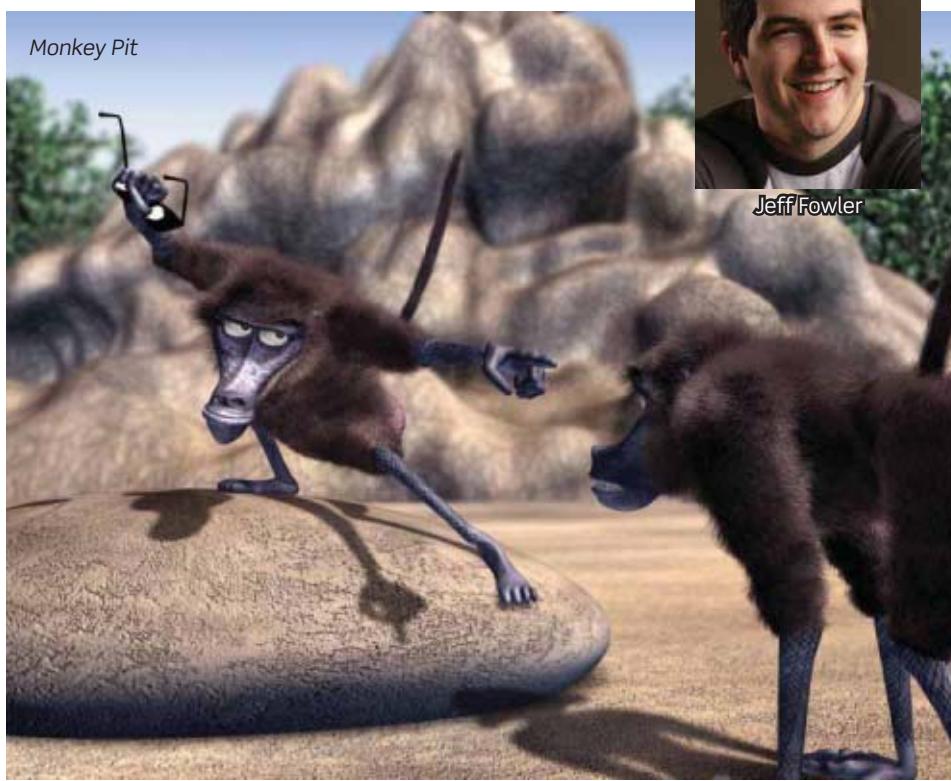
Clearly, educational choices are

plentiful these days, especially when you add online options like [Animation-Mentor.com](http://Animation-Mentor.com). So direct comparisons are difficult—in terms of both cost and coursework. But one point on which the pros agree is the importance of foundational art courses.

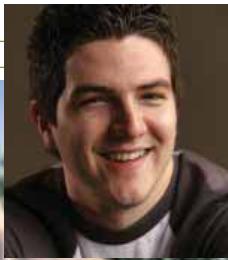
Figure drawing classes top the list. A.A.U. alum Ryan Hood observes, "They helped my understanding of the human form. Strong, clear poses are important in animation, and figure drawing helps strengthen those poses." Kyle Jefferson concurs. "What I got from Sheridan was classical training in



Ryan Hood



Monkey Pit



Jeff Fowler

drawing, sculpture and writing. When I got to DreamWorks I knew how to take apart a script and draw storyboards. Anyone can learn Maya but not everyone can learn to draw."

This is also true even in Ringling's noted CG program, says Jeff Fowler. "Your first year has *nothing* to do with computers; it's figure drawing, color & design and learning how to compose traditional images. That helps later when you're doing layouts, setting up a camera for a shot and having opinions about lighting."

Joshua Look reports similar experiences in CalArts' Character Animation program, likening his first year to an artistic 'boot camp.'

"I took maybe one CG class that year. They didn't even require CG classes for character animators until my senior year." This may seem surprising—considering all the CalArts Character grads who are producing computer animation at Pixar—but it highlights the enduring usefulness of foundational art courses.

### The Power of Peers

The abilities of the educators teaching these courses are crucial,

but it's hard for prospective students to evaluate that unless they can query graduates. Certainly UCLA's notable alumni roster speaks volumes about its faculty's skills, but there's a half-century track record behind them. Also worth weighing is the opinion voiced by Kyle Jefferson, who with Cameron Hood has taught at L.A.'s Gnomon for five years. "The most suc-

cessful teachers I had at Sheridan were working teachers. The classes Cam and I teach use real world experiences that are never more than a couple of months old."

More nebulous to assess is the influence of fellow students, which can be substantial (and relies on lucky timing). For example, while CalArts' faculty is widely lauded, Joshua Look extols the value of collaborative students. "Every person—except the foolish few—goes to their neighbors for feedback. When you show fellow students your work you get new perspectives, even if you don't change what you've done. It prepares you to work on a team in the industry."

Thom Roberts recalls how student collaborations helped them flourish within the 24/7 environment of Vancouver's compressed curriculum. "Our instructors weren't there at 4 a.m., so we learned to ask other students. It's very similar to production, where you can't always ask the director if something looks right."

Jeff Fowler admits, "It can be nerve-wracking to put yourself out there and bounce ideas off

*continued on page A6*

The Lark



Gil Kenan



# GNOMON

SCHOOL OF VISUAL EFFECTS

"SPECIALIZES IN TRAINING FOR CAREERS IN HIGH-END COMPUTER GRAPHICS FOR THE ENTERTAINMENT INDUSTRIES"



HIGH-END CG CERTIFICATE PROGRAM | EXTENSION PROGRAM | MAYA FAST TRACK PROGRAM

- Courses on The Tools and Techniques of The Visual Effects, 3D Animation and Video Game Design Industries.
- Classes in Fundamental Design, Production, Sculpture and Art Skills.
- Instructors with Extensive Production Experience.
- Industry-Approved, 21-Month Certificate Program in High-End Computer Graphics.
- Nine-Week Immersive Maya Fast Track Program.
- Accredited by The Council on Occupational Education.



[WWW.GNOMON SCHOOL.COM](http://WWW.GNOMON SCHOOL.COM)

323 · 466 · 6663

1015 NORTH CAHUENGA BLVD  
HOLLYWOOD, CA 90038



1015 NORTH CAHUENGA BLVD



# GNOMON ONLINE

Hours of online training to help artists become more productive, regardless of physical location.

[CLICK HERE TO ACCESS PREVIOUS RELEASES ON THE GNOMON ONLINE WEBSITE](#)

REGISTRATION BEGINS DECEMBER 4th, 2006

THE WORLD'S PREMIERE VISUAL-EFFECTS TRAINING FACILITY

SIGN UP NOW FOR MORE LAUNCH DETAILS

Courses

Welcome To Gnomon Online

Gnomon Online is an outgrowth of Gnomon School of Visual Effects, the premier institution providing training for careers in high-end computer graphics for the entertainment industries. From the Studio's inception, Gnomon has specialized in helping professionals, students and production studios the skills they need to succeed in animation and effects for film, television, and games. Our mission focus is our strength ... and yours.

© 2006 J. STROHMEIER. ALL RIGHTS RESERVED.

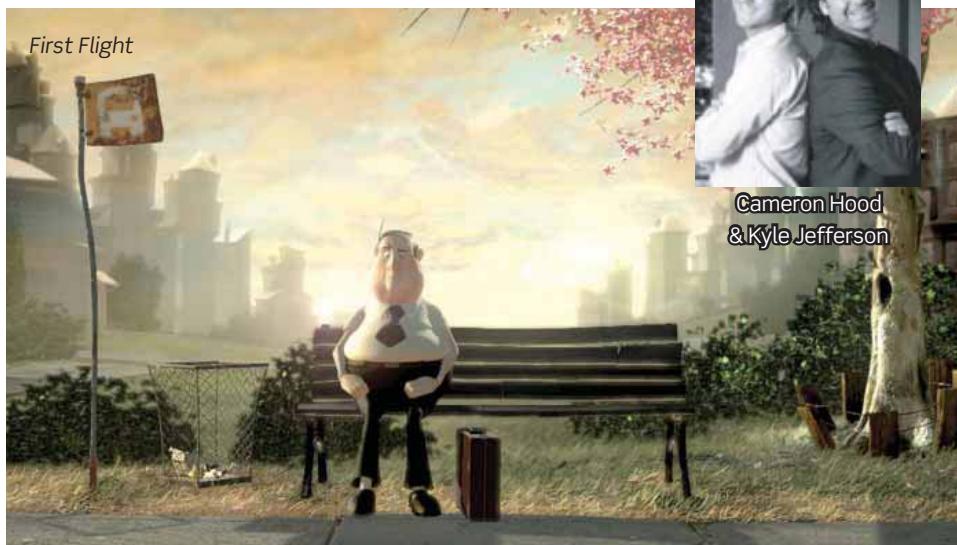
INDUSTRY-DRIVEN CURRICULUM DEVELOPED AND PRODUCED BY TOP PRODUCTION PROFESSIONALS

COURSES ARE DELIVERED THROUGH HIGH-QUALITY VIDEOS AT 960 X 540 RESOLUTION

FULLY-FEATURED STUDENT DASHBOARD COMPLETE WITH PERSONAL GALLERY, BLOG AND EMAIL

Expert visual effects training anywhere...anytime...

[WWW.GNOMONLINE.COM](http://WWW.GNOMONLINE.COM)



School Tools

continued from page A4

people. But it's the only way to improve. If someone doesn't understand your work, you've got to be able to deal with that professionally. That's the real world." And the motivational aspects of what Fowler calls "benign competition" can't be underestimated. As Gil Kenan observes, "You need the energy that varying voices create. Seeing exciting work that's unlike yours is a real jolt. It makes you want to make better films. Almost everyone makes one stinker in school, so it's really important to put it up and see what doesn't work."

### Perfecting The Pitch

Student interactions may be ephemeral, but a perennial part of animation training involves mastering 'the art of the pitch.' That's especially true where schools require students to regularly produce individual films.

Pitching your storyboards, says Kenan, "Is a 'litmus test.' Our teacher invariably asked: 'Could this be done in live action?' If you had a magical teapot in a sword-fight you'd say 'No way.' But if you had a human-based story you'd have to give reasons why it was suited for animation. Pitching is about as vulnerable as you ever get in this world, but if you can't defend your drawings that's a useful lesson."

The pitch process also dissuades fledgling animators from proposing

'epics' that outstrip their time, resources and abilities. Thom Roberts admits, "There's always the tendency to think big and be completely unrealistic." Jeff Fowler agrees. "You think you can make a five-minute film with 20 characters, but in two minutes your teacher disapproves. It's tough love!" Such critiques, however disappointing, provide preparation for the studio notes that professionals regularly receive. As Ryan Hood remarks, "That's reflected in our jobs every day when we attend dailies and hear from directors."

### Showtime and Beyond

In the end, what determines students' professional opportunities is the quality of the reel they can show prospective employers. Most schools are proactive about preparing their students for festival screenings, and host career days where students meet

studio reps. CalArts holds legendary job fairs, Ringling is ever-present at SIGGRAPH and posts student films on iTunes.

The most heartening outcome is what happened when UCLA chose Gil Kenan's \$400 film *The Lark* for its Spotlight Awards. In the audience sat a CAA rep, who offered Kenan representation. Through that, Kenan got to see the *Monster House* script, and his ideas (well-drawn, of course) so impressed producers Zemeckis and Spielberg that Kenan landed the director's job. He's now working on his second feature.

Lest you think that was fluke, remember that UCLA grad Shane Acker is now turning his student film *g* into a Tim Burton-produced feature. And over at DreamWorks, Jefferson and Hood are developing a feature to codirect.

When Cameron Hood ended his talk to Sheridan's students, he left them with advice that applies to all student animators: "This is a craft. The more time you put into it, the better you'll get. Chuck Jones said, 'There are 100,000 bad drawings in everyone. Get them out as soon as possible.' So keep drawing. Don't stop." ■

**Ellen Wolff** is a Los Angeles-based journalist who specializes in visual effects, animation and education.



# Release your creativity!



**Bachelor of Applied Arts (Animation)**

**Computer Animation\***

**Computer Animation**

– **Digital Character Animation\***

**Computer Animation**

– **Digital Visual Effects\***

**New Media Design\***

\* Graduate Certificate Program

**For program details visit: <http://visualartsdesign.sheridaninstitute.ca>**

Sheridan Institute of Technology & Advanced Learning, 1430 Trafalgar Road, Oakville, Ontario, Canada L6H 2L1

**I CHOOSE**

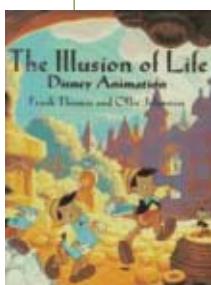


**Sheridan**

[www.sheridaninstitute.ca](http://www.sheridaninstitute.ca)

# Ten Essential Books for Aspiring Animators & Fans

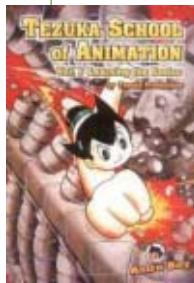
If you're looking to pursue a career in animation or if you're just a die-hard fan of the art form, you need to run to the library or click on [amazon.com](http://amazon.com) to get your hands on these ten helpful books. Please note that this list includes only general-themed handbooks which include tips for both 2D and CG animation. We offer reviews of more up-to-date CG primer guidebooks in the Tech section of the magazine.



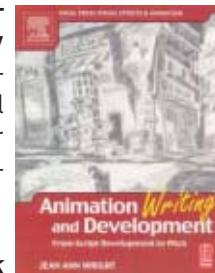
**The Illusion of Life: Disney Animation** by Ollie Johnston and Frank Thomas (Disney Editions, \$60). You can't really begin to consider a career in animation without first reading this inspiring, well-illustrated tome about the golden age of classic animation at Disney, written by two of the talented Nine Old Men who lived the dream.

## The Animator's Survival Kit

by Richard Williams (Faber & Faber, \$30). Simple instructions about all aspects of the craft—from walk cycles and breaking joints to dialogue and voice acting—written by one of the most respected animators of the '70s era.



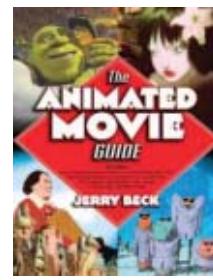
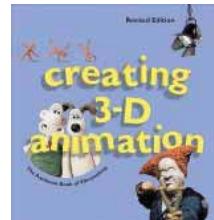
**Tezuka School of Animation: Learning the Basics** by Osamu Tezuka and Jason D. Deangelis (Watson Guptill Publications, \$13.95). Fans or students of the art of shows such as *Astro Boy* and *Kimba the White Lion* will definitely eat up every page of this colorful book penned by the folks who created some of the earliest global manga/anime hits of our time.



**Animation Writing and Development: From Script Development to Pitch** by Jean Ann Wright (Focal Press, \$27.95). Everything you need to know about creating original characters, developing a TV series, feature or multimedia project and writing premises, outlines and scripts.

## Creating 3-D Animation: The Aardman Book of Filmmaking

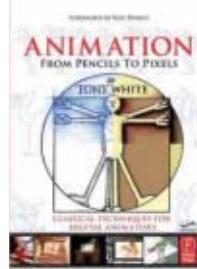
by Peter Lord and Brian Sibley (Harry N. Abrams, \$29.95). If you've ever fallen under the spell of one of the charming shorts or features by the Bristol-based stop-mo studio (*Wallace & Gromit*, *Creature Comforts* and *Chicken Run*, to name a few), then you'll have to get your hands on this brilliant primer on the art and craft of plasticine animation.



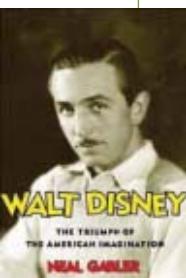
**The Animated Movie Guide** by Jerry Beck (Chicago Review Press, \$26.95). No book gives you more info about all the animated features released every year better than this well-researched resource penned by toon expert Beck.

## Drawing the Line: The Untold Story of the Animation Unions

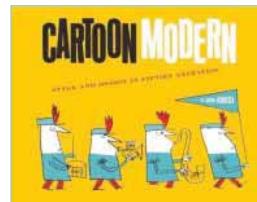
from **Bosko to Bart Simpson** by Tom Sito. (University Press of Kentucky, \$32). Here's a fascinating book that helps you understand the history of how animation workers struggled to get fair treatment from their bosses, penned by one of the most respected animators in town and former head of the Screen Cartoonists Union.



**Animation from Pencils to Pixels: Classical Techniques for the Digital Animator** by Tony White. (Focal Press, \$49.95) Using his own short *Endangered Species*, the award-winning animator shows readers how to make the transition from 2D to CG in this 500-plus-page tome which also comes with a helpful CD-ROM.



**Walt Disney: The Triumph of the American Imagination** by Neal Gabler. (Knopf, \$35) The cinema historian delves deeply into the life of the American icon, detailing his life, beloved work and the origins of an empire which has left a lasting impact on our culture.



**Cartoon Modern: Style and Design in 1950s Animation** by Amid Amidi. (Chronicle Books, \$40). Learn all about the techniques and talented artists who made the 50s era such an influential period in graphic arts for TV commercials, features and TV animation in this well-written and beautifully illustrated volume. ■

—Ramin Zahed

# Shuttle® Computers



A Masterpiece  
built to  
Perfection.

Shuttle XPC delivers ground breaking features and performance for your demanding projects. Imagine your creations come to life from these quality small-form-factor stylish desktops.

With you in mind, we create.



• 1 888 XPC 1818 • [www.shuttle.com](http://www.shuttle.com)

©2007 Shuttle Computer Group, Inc. All rights reserved. Product specifications are subject to change without notice. Not responsible for photographic or typographic errors.

**xpc**

PC Made Modern

# Seven Noteworthy School Anniversaries

## 5 Years

### Studio Arts

Founded by Eric Huelsman and Stuart Chasmer in 2002, Studio Arts offers a variety of curricula focusing on character animation, modeling, lighting, compositing vfx and graphic design. Students can get hands-on training in Autodesk Maya, Apple Shake, Adobe After Effects, PhotoShop and

Illustrator as well as Flash animation, zbrush, Rhino 3d, Mirage, SketchUp Pro and Final Cut Pro. According to Huelsman, the reason they stay in business is "because we love anything and everything animation-oriented!" Keep up the great work!

**Website:** [www.studioarts.tv](http://www.studioarts.tv)



# CUTTING-EDGE ART AND BUSINESS MEET HERE.

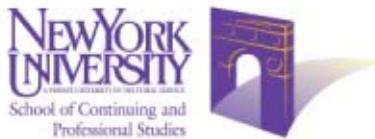
"THAT'S WHY I GO TO NYU."



## NYU's Programs in Design, Digital Arts, and Film

NYU's Programs in Design, Digital Arts, and Film are hands on – you learn from working professionals who bring a wealth of the highest-level, real-world experience to every class. We offer unique courses and programs in animation, television, and film; digital design; graphic design; and much more. Discover why so many of our students and graduates find places at top studios and are on the leading edge of new opportunities in the field. Visit our website to view a gallery of student work.

[www.scps.nyu.edu/x65](http://www.scps.nyu.edu/x65)  
1-800-FIND NYU, ext.65



New York University is an affirmative action/equal opportunity institution. ©2006 New York University School of Continuing and Professional Studies

### Graduate Programs:

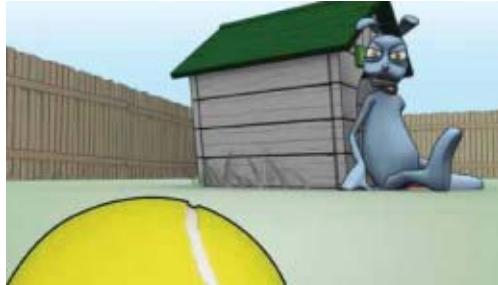
Digital Imaging and Design  
Graphic Communications Management  
and Technology

### Professional Certificates include:

Animation, Modeling, Motion Graphics  
Cinematography, Filmmaking  
Digital and Graphic Design  
Interior and Product Design

### Courses include:

Game Design  
Web Design  
Digital Video Production  
Flash: Advanced Intensive



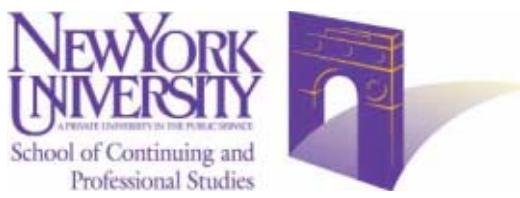
**A**s technology advances, the role of artist expands, particularly in digital imaging and design. These "new artists"—innovators who embody both aesthetic and virtual forms—work as designers, composers, and technologists in such areas as 3-D modeling, character animation, sound design, special effects, medical imaging, architectural visualization, broadcast design, and video game design. New York University's Center for Advanced Digital Applications (CADA), part of the School of Continuing and Professional Studies ([www.scps.nyu.edu](http://www.scps.nyu.edu)), helps prepare students to pursue opportunities in these fields.

NYU CADA's faculty includes working animators, filmmakers, and artists, all adept at marrying theory and real world technique in their teaching. CADA's location in the heart of New York City, a center of digital activity, means students benefit in—and out of—the classroom from proximity to scores of production companies, such as RhinoFX, and Blue Sky Studios.

NYU offers several academic routes. Its M.S. in Digital Imaging and Design program emphasizes digital production tools and techniques in an applied, multidisciplinary curriculum. A view book and gallery of student work can be seen at [www.scps.nyu.edu/digital.masters](http://www.scps.nyu.edu/digital.masters).

For those just wanting to explore the field or working professionals needing skills updates, NYU offers dozens of non-degree courses in animation, digital design and technology. Further, NYU has professional certificate programs in Animation, Modeling and Visual Effects Composting.

NYU-SCPS, one of the University's 14 schools and colleges, has been for over 70 years a national leader in providing adult and professionally-driven education. Programs include non-credit courses that span more than 125 fields, 14 industry-focused Master's degree programs, nine Bachelor's and six Associate degree programs specially designed for working adults.





70 years into its history, the uniquely American art form of animated film is enjoying a rebirth of breathtaking vitality and inventiveness, with industry centers on both coasts. When you study the discipline at SVA, you plug into the creative energies of the New York animation community. Our instructors are major industry names, and they train the next generation of talent not merely as students, but as future colleagues. This prestigious group of directors, fine artists, photographers, special effects artists, writers, character designers, advertising specialists, and computer wizards pass on more than just technical skills; you get to tap their wide experience, and they spread a contagious excitement about animation arts. You will learn to make the most of this powerful and delicate medium, whose images and stories can move people to laugh or wince or weep. The goal is to create art that transcends language, culture, politics, and economics: this is what the best animation can do. SVA gives you direct access to the newest professional-level technology, including a stop-motion studio and a digital compositing lab. You can get yours hands wet studying claymation or build actual miniature sets from the ground up. Animation at SVA is about the old ways as well as the new (we still see Pinocchio and Fantasia as benchmarks), and you also get to use Bolex and Oxberry cameras, since the classics of the stop-motion genre were shot on film. But technique and gear are just tools of your imagination, which goes only as far as you're willing to take it. We encourage you to animate your dreams, put them up on a screen.



A cartoon frog with large white eyes and a wide, toothy grin is dancing on a wooden floor. It wears a light green t-shirt and blue pants. A speech bubble above the frog contains the text "TAKE YOUR IMAGINATION FOR A DANCE" in blue, stylized, bubbly letters. The background is a warm orange and yellow gradient.

**TAKE YOUR  
IMAGINATION  
FOR A DANCE**

**ANIMATE**  
School of VISUAL ARTS

At SVA, we have been preparing students for careers in animation for more than 40 years. Think of your favorite film—most likely our alumni were part of the production team. We provide a stellar faculty of industry professionals and offer state of the art equipment and software. At SVA, our students are acquiring the knowledge and skills needed to prepare them for the best jobs in animation. Take part in this exciting and burgeoning field. Features, commercials, television, gaming, Internet and mobile technology—we have it all. Now is the time to take that first step and get on the dance floor!

 School of VISUAL ARTS  
209 East 23 Street, New York, NY 10010-3994  
Tel 212.592.2000 Fax 212.725.3587  
[admissions@sva.edu](mailto:admissions@sva.edu) [www.sva.edu](http://www.sva.edu)

© 2006 School of Visual Arts

# School Guide 2007

## 3D Training

**New York, NY**  
**Phone:** 212-967-7777 Ext. 88  
**Fax:** 212-967-7971  
**E-mail:** [brian@3dtraining.com](mailto:brian@3dtraining.com)  
**Website:** [www.3dtraining.com](http://www.3dtraining.com)  
**Degrees/certificates offered:** Certificate in 3D Animation  
**Number of students in animation program:** 10-15 per class (approximately 40 per month)  
**Cost of program:** \$950 - \$3,700  
**Head of animation:** Bobby Roy  
**Head of admissions:** Brian Wilson  
**Time of year offered:** Classes start every month year-round  
**Application deadline:** One week before class starts  
**Equipment:** We teach 3ds Max and Maya and use state of the art equipment in the classroom and online classes.

## Academy of Art University

**San Francisco, CA**  
**Phone:** 1-800-544-2787  
**Fax:** 415-618-6287  
**E-mail:** [info@academyart.edu](mailto:info@academyart.edu)  
**Website:** [www.academyart.edu](http://www.academyart.edu)  
**Degrees/certificates offered:** AA, BFA, MFA, personal enrichment  
**Number of students in animation program:** 1,700 (approximately)  
**Cost of program:** Undergraduate: \$600 per unit; Graduate: \$650 per unit  
**Head of animation:** Undergraduate co-directors-Sherrie H. Sinclair and Chris Armstrong; Graduate-Tom Bertino  
**Time of year offered:** Year-round on campus and online  
**Application deadline:** Rolling  
**Equipment:** Macs, PCs, LunchBoxSync, Video Visualizer, Green Screen, Traditional Animation tables and lightboxes (Programs: Maya, Flipbook, Animo, Flash, Z-Brush, Shake, Combustion, 3D Studio Max, Photoshop, Premiere, After Effects.)

## Academy College

**Bloomington, MN**  
**Phone:** 952-851-0066  
**Fax:** 952-851-0094  
**E-mail:** [admissions@academycollege.edu](mailto:admissions@academycollege.edu)  
**Website:** [www.academycollege.edu](http://www.academycollege.edu)

**Degrees/certificates offered:** AAS and BS

**Number of students in animation program:** 80

**Cost of program:** Cost varies based upon program and transfer of credit.

**Head of animation:** Jacinda Miller

**Head of admissions:** Marvin Kimble

**Time of year offered:** Classes begin every six weeks.

**Application Deadline:** Eight Starts per year

**Equipment:** High-end PC computer systems, scanners and lab equipment

## The Animation Academy

**Burbank, CA**  
**Phone:** 818-848-6590  
**E-mail:** [info@theanimationacademy.com](mailto:info@theanimationacademy.com)

**Website:** [www.TheAnimationAcademy.com](http://www.TheAnimationAcademy.com)

**Degrees/certificates offered:** Certificate

**Cost of program:** Approximately \$1,295 per year  
**Head of animation:** Charles Zembillas

**Head of admissions:** George Novotny  
**Time of year offered:** Year-round

## Animation Mentor

**Berkeley, CA**  
**Phone:** 510-809-1177  
**Fax:** 510-809-1172  
**E-mail:** General inquiry: [info@animationmentor.com](mailto:info@animationmentor.com)  
Admissions inquiry: [admissions@animationmentor.com](mailto:admissions@animationmentor.com)  
**Website:** [www.AnimationMentor.com](http://www.AnimationMentor.com)

**Degrees/certificates offered:** Certificate Diploma in Advanced Studies in Character Animation

**Number of students in animation program:** 500

**Cost of program:** Eighteen-month program tuition fee is \$15,800. Pay-as-you-go pricing is available, ask the admissions advisor for details.

**Head of animation:** Bobby Beck

**Head of admissions:** Becky McDonald  
**Time of year offered:** Year-round  
**Application deadline:** February 23,

**2007 (spring term)**

**May 18, 2007 (summer term)**

**August 17, 2007 (fall term)**

**Equipment:** N/A

## The Art Institute of Atlanta

**Atlanta, GA**  
**Phone:** 800-275-4242  
**Fax:** 770-394-0008  
**E-mail:** [aiaadm@aii.edu](mailto:aiaadm@aii.edu)  
**Website:** [www.artinstitutes.edu/atlanta](http://www.artinstitutes.edu/atlanta)

**Degrees/certificates offered:** AA, BA, BFA, BS, Diploma (depending on program). The college offers degree programs in Game Art & Design, Visual & Game Programming, Media Arts & Animation and Digital Filmmaking & Video Production, among others

**Number of students in animation program:** Media Arts & Animation: 256, Game Art & Design/Visual & Game Programming: 122, Digital Filmmaking & Video Production: 307

**Cost of program:** \$418 per credit hour; \$20,064 per academic year (as of 11/06)

**Head of animation:** Vacant

**Head of admissions:** Newton I. Myvett, Vice President, director of admissions

**Time of year offered:** Year-round quarter system

**Application deadline:** Rolling

**Equipment:** A cel animation studio and specialized computer lab, using industry-standard software. The college as a whole offers computer labs, art studios, classrooms, multimedia library, café and deli, supply store and gallery.

## The Art Institute of Boston at Lesley University

**Boston, MA**  
**Phone:** 617-585-6710 or 800-773-0494 Ext. 6710  
**Fax:** 617-585-6720  
**E-mail:** [admissions@aiboston.edu](mailto:admissions@aiboston.edu)  
**Website:** [www.aiboston.edu](http://www.aiboston.edu)

**Degrees/certificates offered:** BFA in Animation, Fine Arts, Photography, Illustration, Art History, Graphic Design, MFA in Visual Arts, Advanced Professional Certificate in Illustration, Animation or Graphic Design.

**Number of students in animation program:** 42

**Cost of program:** Tuition: \$21,500 per year; Housing: \$10,500 per year

**Head of animation:** Robert Kaufman, [rkaufman@aiboston.edu](mailto:rkaufman@aiboston.edu)

**Head of admissions:** Bonnie M. Galinski, [broth@lesley.edu](mailto:broth@lesley.edu)

**Time of year offered:** Fall and spring admission

**Application deadline:** Rolling admission  
**Equipment:** Animation labs with digital video stations

## The Art Institute of California-Los Angeles

**Santa Monica, CA**  
**Phone:** 888-646-4610  
**Fax:** 310-752-4700  
**E-mail:** [aiaadm@aii.edu](mailto:aiaadm@aii.edu)  
**Website:** [www.artinstitutes.edu/losangeles](http://www.artinstitutes.edu/losangeles)

**Degrees/certificates offered:** Game Art & Design (BS), Media Arts & Animation (BS), Interactive Media Design (BS/AS), Digital Filmmaking & Video Production (BS), Video Production (AS), Graphic Design (BS/AS), Interior Design (BS), Culinary Arts (AS), Culinary Management (BS), The Art of Cooking (D), Baking & Pastry (D) [BS=Bachelor of Science, AS=Associate of Science, D=Diploma]

**Number of students in animation program:** 467 (as of April 2006)

**Cost of program:** \$438 per credit

**Head of animation:** Aaron Lyle

**Head of admissions:** Roger Gomez

**Time of year offered:** Year-round

**Application deadline:** Quarterly (rolling enrollment)

## The Art Institute of California-Orange County

**Santa Ana, CA**  
**Phone:** 714-830-0200 or 888-549-3055  
**Fax:** 714-556-1923  
**E-mail:** [aicaocadm@aii.edu](mailto:aicaocadm@aii.edu)  
**Website:** [www.aicaoc.aii.edu](http://www.aicaoc.aii.edu)  
**Degrees/certificates offered:** Media Arts & Animation (BS), Game Art & Design (BS), Interactive Media Design (AS, BS)

*continued on page A16*

# GAME DEVELOPERS EXCHANGE



The Southeast's premiere game development conference

DingDing Chung, Taipei, Taiwan.  
M.F.A. student in animation,  
*Night Cherry Blossom*, Maya 7.0, 2005.

**April 26: Women in Games International Conference**  
**April 27: GDX Conference**  
**Savannah, Ga.**

Savannah College of Art and Design presents GDX. GDX brings together game developers, educators and students with renowned industry experts who share their behind-the-scenes knowledge. Participants choose from a variety of sessions, lectures and panel discussions in four game development tracks: art, technical, design and business. In addition, the Women in Games International Conference, "Advancing Your Career in Game Development" will be held on Thursday, April 26.

**Savannah College  
of Art and Design®**

ATLANTA • JACKSON • SAVANNAH • E-LEARNING



WOMEN IN GAMES INTERNATIONAL

[www.scad.edu/gdx](http://www.scad.edu/gdx)

**Number of students in animation program:** Approximately 600  
**Cost of program:** \$403 per credit hour plus fees  
**Head of animation:** Larry Richman, academic department director  
**Head of admissions:** Tim Hansen, director of admissions  
**Time of year offered:** Year-round on a quarter system  
**Application deadline:** Rolling admission

#### The Art Institute of California-San Diego

San Diego, CA  
**Phone:** 800-591-2422  
**Fax:** 619-291-3206  
**E-mail:** aicaadm@aii.edu  
**Website:** [www.artinstitutes.edu/sandiego](http://www.artinstitutes.edu/sandiego)  
**Degrees/certificates offered:** BS, BFA, AS  
**Number of students in animation program:** 300  
**Cost of program:** \$438/credit  
**Head of animation:** Susan Varnum  
**Head of admissions:** Elizabeth Erickson  
**Time of year offered:** Fall, winter, spring, summer  
**Application deadline:** Rolling admission  
**Equipment:** Computer labs, 2D capture room, life drawing rooms, lightboxes

#### The Art Institute of California-San Francisco

San Francisco, CA  
**Phone:** 415-865-0198 or 888-493-3261  
**Fax:** 415-863-6344  
**E-mail:** aicasfadm@aii.edu  
**Website:** [www.artinstitutes.edu/sanfrancisco](http://www.artinstitutes.edu/sanfrancisco)  
**Degrees/certificates offered:** BS and MFA  
**Number of students in animation program:** 350  
**Cost of program:** \$430/credit hour for BS and \$516/credit hour for MFA  
**Head of animation:** Valerie Mih  
**Head of admissions:** Daniel Cardenas  
**Time of year offered:** Rolling admissions year  
**Application deadline:** Rolling admissions year

#### The Art Institute of Las Vegas

Henderson, NV  
**Phone:** 702-369-9944  
**Fax:** 702-992-8564  
**E-mail:** jkerbaugh@aii.edu  
**Website:** [www.aihv.artinstitutes.edu](http://www.aihv.artinstitutes.edu)  
**Degrees/certificates offered:** BS in Media Arts and Animation

**Number of students in animation program:** 250  
**Cost of program:** \$80,000  
**Head of animation:** Jon Kerbaugh  
**Head of admissions:** Richard Kriofsky  
**Time of year offered:** All  
**Application deadline:** N/A  
**Equipment:** Industry standard

#### The Art Institute Online

Pittsburgh, PA  
**Phone:** 877-872-8869  
**E-mail:** [aioadm@aii.edu](mailto:aioadm@aii.edu)  
**Website:** [www.aionline.edu](http://www.aionline.edu)  
**Degrees/certificates offered:** Bachelor: Advertising, Culinary Management, Fashion & Retail Management, Game Art & Design, Graphic Design, Hotel & Restaurant Management, Interior Design, Interactive Media Design, Media Arts & Animation Associate: Graphic Design, Interactive Media Design Diploma: Digital Design, Residential Planning, Web Design  
**Number of students in animation program:** 500  
**Cost of program:** \$407 per credit  
**Head of admissions:** Donald Fisher  
**Time of year offered:** Eight starts per year  
**Equipment:** PC and required software

#### The Art Institute of Philadelphia

Philadelphia, PA  
**Phone:** 800-275-2474 or 215-567-7080  
**E-mail:** [aiphinfo@aii.edu](mailto:aiphinfo@aii.edu)  
**Website:** [www.aiph.artinstitutes.edu](http://www.aiph.artinstitutes.edu)  
**Degrees/certificates offered:** Media Arts & Animation-BS  
**Number of students in animation program:** 438 (3,600 college total)  
**Cost of program:** \$76,860 (tuition for 12 quarters, entrance fee, student activity fee and supply kit)  
**Head of animation:** Jeff Otto, academic director  
**Head of admissions:** Larry McHugh  
**Time of year offered:** Winter, spring, summer, fall  
**Application deadline:** Open  
**Equipment:** Animation lunchBoxes, Macintosh computer labs, Windows computer labs, audio studio, stop-motion studio, motion capture, render farm

#### The Art Institute of Phoenix

Phoenix, AZ  
**Phone:** 800-474-2479  
**Fax:** 602-331-5301  
**E-mail:** [aipxadm@aii.edu](mailto:aipxadm@aii.edu)  
**Website:** [www.aipx.edu](http://www.aipx.edu)

**Degrees/certificates offered:** Associate and Bachelor Degree programs  
**Cost of program:** \$387 per credit hour  
**Head of animation:** Gregg Durham, Sr. academic director  
**Head of admissions:** Marylin Silver  
**Application deadline:** N/A

#### The Art Institute of Pittsburgh

Pittsburgh, PA  
**Phone:** 800-275-2470 Ext. 6353  
**Fax:** 412-263-6667  
**E-mail:** [bweber@aii.edu](mailto:bweber@aii.edu)  
**Website:** [www.aip.aii.edu](http://www.aip.aii.edu)  
**Degrees/certificates offered:** Diploma, AS and BS Degrees  
**Number of students in animation program:** 150+  
**Cost of program:** \$419 per credit hour  
**Head of animation:** Hans Westman  
**Head of admissions:** Jeffrey Bucklew, director of admissions  
**Time of year offered:** January, February, April, July, August, October, November  
**Application deadline:** Rolling admissions

#### The Art Institute of Seattle

Seattle, WA  
**Phone:** 206-448-0900  
**Fax:** 206-269-0275  
**E-mail:** [aisadm@aii.edu](mailto:aisadm@aii.edu)  
**Website:** [www.ais.edu](http://www.ais.edu)  
**Degrees/certificates offered:** BFA in Media Arts & Animation; BFA Game Art and Design; AAA in Animation Art & Design  
**Number of students in animation program:** Approx. 450 in AAA and BFA programs combined  
**Cost of program:** \$390 per credit  
**Head of animation:** Roby Gilbert, academic director  
**Head of admissions:** Lynette Rickman, director of admissions  
**Time of year offered:** Year-round  
**Application deadline:** Open  
**Equipment:** Maya, Max, 3D scanner, 2D and 3D animation studios, Stop-motion studio, soundstages, full audio recording facilities, green screen, TV studio, video editing suites, digital theater.

#### The Art Institute of Vancouver

Vancouver, BC, Canada  
**Phone:** 604-298-5400 or toll free 800-661-1885  
**Fax:** 604-298-5403  
**Email:** [aivinfo@aii.edu](mailto:aivinfo@aii.edu)  
**Website:** [www.aiv.aii.edu](http://www.aiv.aii.edu)  
**Diplomas offered:** Animation Art & Design Diploma, Visual Effects

Diploma, Game Art & Design  
Diploma

**Head of animation:** Jeremy McCarron

**Head of admissions:** Larry Heinzlmeir

**Time of year offered:** January, April, July, October

**Application deadline:** One month prior to class start

#### The Art Institute of Washington

Arlington, VA (Greater Washington DC Metro)

**Phone:** 703-358-9550 or toll free 877-303-3771

**Fax:** 703-358-9759

**E-mail:** [scruley@aii.edu](mailto:scruley@aii.edu)

**Website:** [www.aiw.aii.edu](http://www.aiw.aii.edu)

**Degrees/certificates offered:** Media Arts & Animation, Game Art & Design, Visual & Game Programming, Advertising, Audio Production, Culinary Arts, Culinary Arts-Baking & Pastry, Culinary Arts Management, Commercial Photography, Digital Filmmaking & Video Production, Fashion & Retail Management, Graphic Design, Interactive Media Design, Interior Design, Photographic Imaging, Video Production

**Number of students in animation program:** 300+

**Head of animation:** Karen Johnson  
**Head of admissions:** Sara Cruley

**Time of year offered:** Each quarter  
**Application deadline:** Rolling admission

#### The Bakshi School of Animation and Cartooning

Silver City, NM

**Phone:** 505-534-9291

**Email:** [info@thebakshischool.com](mailto:info@thebakshischool.com)  
**Website:** [www.thebakshischool.com](http://www.thebakshischool.com)

**Certificate programs offered:** Ongoing classes and workshops.

Private instruction is also available.

**Cost:** Varies with courses

**Head of Animation:** Eddie Bakshi and Jess Gorell

**Head of Admissions:** Jess Gorell  
**Time of Year Offered:** Year-long schedule

**Equipment:** Includes traditional drawing set ups (with light tables) as well as computers with 2D and 3D software and peripheral programs. In-house recording capabilities

#### Brigham Young University

Provo, UT

**Phone:** 801-422-8773

*continued on page A18*

# ANIMATED



**Michael A. Genz, M.F.A.**  
Instructor  
Department of Art (Animation)

Raw talent with a passion to learn—that's how I'd describe Edinboro students. They enter the animation program knowing very little about the process and the opportunities for a career in this field. But, the spirit of collaboration among supportive faculty, student peers and resources helps each student identify and grow their unique talent. They leave Edinboro with a confidence and ability to compete in a variety of careers in animation—from feature films to toy and automobile design. The names of our graduates can be found in the credits of nearly every animated film produced today, including *Robots*, *Harry Potter and the Goblet of Fire*, and *Ice Age 2 The Meltdown*.

I invite you to learn more about Edinboro University's Art Department and our animation program. Call today or visit us online.



**EDINBORO UNIVERSITY**  
OF PENNSYLVANIA

1-888-8GO-BORO  
[www.edinboro.edu](http://www.edinboro.edu)

Dr. Frank G. Pogue – President

*With locations in Edinboro, Erie and Meadville*

*One of the 14 universities in Pennsylvania's  
State System of Higher Education*

**Fax:** 801-422-0695  
**E-mail:** [kelly\\_loosli@byu.edu](mailto:kelly_loosli@byu.edu)/  
[advisement\\_secretary@byu.edu](mailto:advisement_secretary@byu.edu)  
**Website:** [www.et.byu.edu/](http://www.et.byu.edu/)  
**animation**  
**Degrees/certificates offered:** BFA in Animation  
**Number of students in animation program:** 20 a year for a total of 60  
**Cost of program:** <http://saas.byu.edu/tuition>  
**Head of animation:** Kelly Loosli  
**Head of admissions:** Kelly Loosli  
**Time of year offered:** Fall semester start date  
**Application deadline:** April 1 for new students, August 1 for transfer students

### Brooks College

Long Beach, CA  
**Phone:** 866-746-5711  
**E-mail:** [jhobbs@brookscollege.edu](mailto:jhobbs@brookscollege.edu)  
**Website:** [www.brookscollege.edu](http://www.brookscollege.edu)  
**Degrees/certificates offered:** Associate Degree Multimedia/Animation  
**Cost of program:** \$30,000  
**Head of animation:** Jodi Hobbs  
**Head of admissions:** Christina Veron  
**Time of year offered:** Quarterly  
**Application deadline:** None  
**Equipment:** 3D studio Max, Photoshop, Illustrator, Flash, Toon Boom, PC/MAC systems

### California Institute of the Arts

Valencia, CA  
**Phone:** 661-255-1050  
**Fax:** 661-253-7710  
**E-mail:** [admiss@calarts.edu](mailto:admiss@calarts.edu)  
**Website:** [www.calarts.edu](http://www.calarts.edu)  
**Degrees/certificates offered:** BFA and Certificate of Fine Arts, MFA and Advanced Certificate of Fine Arts  
**Number of students in animation program:** Character Animation: 160; Experimental Animation: 80  
**Cost of program:** Tuition (06/07): \$29,300  
**Head of animation:** Character Animation: Frank Terry; Experimental Animation: Maureen Selwood and Paul Vester  
**Head of admissions:** Carol Kim  
**Time of year offered:** September through May  
**Application deadline:** Recommended January 5  
**Equipment:** State of the art film, video and 2D and 3D computer animation

### California State University Fullerton

Fullerton, CA  
**Phone:** 714-278-3471

**Fax:** 714-278-2390  
**E-mail:** [dlamb@fullerton.edu](mailto:dlamb@fullerton.edu)  
**Website:** [www.fullerton.edu/arts/art](http://www.fullerton.edu/arts/art)  
**Degrees/certificates offered:** BFA Entertainment Art and Animation, BFA Illustration, MA and MFA in Illustration  
**Number of students in animation program:** 100  
**Cost of program:** Tuition is \$2,400 a year  
**Head of animation:** Dana Lamb  
**Head of admissions:** See University website  
**Time of year offered:** Fall, spring, and summer semesters  
**Application deadline:** See University website

### California State University Northridge (CSUN)

Northridge, CA  
**Phone:** 818-677-2242  
**E-mail:** [mary.a.trujillo@csun.edu](mailto:mary.a.trujillo@csun.edu)  
**Website:** [www.csun.edu/art/05/areas](http://www.csun.edu/art/05/areas)  
**Degrees/certificates offered:** BA, Animation Concentration, studies in 3D CG and 2D, Drawing Development, Game Design, Visual Effects, Motion Graphics, Web Design  
**Number of students in animation program:** 350 students per year take animation classes, 150 dedicated to Animation Concentration  
**Cost of program:** \$3,000 per year  
**Head of animation:** Prof. Mary Ann Trujillo  
**Head of admissions:** Svet Pirjan, Art Advisement Center  
**Time of year offered:** Fall & spring  
**Application deadline:** November  
**Equipment:** Two animation labs & one Video-Digital Lab. Seventy-five Mac stations with Maya 3D Computer Animation software; 2D Digital Flash and digital drawing tablets. Additional software: Photoshop, After Effects, Final Cut Pro, Illustrator, 2D Animation Light Tables, two LunchBox pencil testers.

### Center for Digital Imaging Arts at Boston University

Waltham, MA  
**Phone:** 1-800-808-CDIA (2342)  
**Fax:** 781-209-1701  
**E-mail:** [info@cdiabu.com](mailto:info@cdiabu.com)  
**Website:** [www.cdiabu.com](http://www.cdiabu.com)  
**Degrees/certificates offered:** Certificates in 3D Animation, Visual Effects, Game Art & Design  
**No. of students in animation program:** 60

**Cost of program:** \$21,000  
**Head of animation:** Mark Thompson  
**Head of admissions:** Kerri Olson  
**Time of year offered:** Three starts per year—spring, summer and fall terms  
**Application deadline:** Rolling deadline  
**Equipment:** All equipment is provided

### College for Creative Studies

Detroit, MI  
**Phone:** 313-664-7425 or 800-952-ARTS  
**Fax:** 313-872-2739  
**E-mail:** [admissions@ccscad.edu](mailto:admissions@ccscad.edu)  
**Website:** [www.ccscad.edu](http://www.ccscad.edu)

**Degrees/certificates offered:** BFA degrees in 11 studio majors (Advertising Design, Animation & Digital Media, Art Education, Crafts, Fine Arts, Graphic Design, Illustration, Interior Design, Photography, Product Design, Transportation Design)  
**Number of students in animation program:** Approximately 160  
**Cost of program:** Tuition (2006-07): \$783 per credit hour or \$11,745 per semester for full-time enrollment, 12-18 credits.  
**Commitment Fee:** \$100 per semester  
**Head of animation:** Jay Nelson, interim chair  
**Head of admissions:** Julie Hingelberg, dean of enrollment services  
**Time of year offered:** Fall and winter semesters. The CCS Continuing Education program also offers animation courses for non-degree students year-round  
**Application deadline:** Fall semester deadlines—August 1: completed applications due; August 15: student deposits/commitment fees due.  
**Winter semester deadlines:** December 1: completed applications due; December 15: student deposits/commitment fees due

**Equipment:** CCS provides 415 student computers, featuring the most up-to-date equipment and software available for two- and three-dimensional design, animation, and audio and video editing.

### College of the Canyons

Santa Clarita, CA  
**Phone:** 661-362-5039  
**Fax:** 661 362-3043  
**E-mail:** [marc.ratner@canyons.edu](mailto:marc.ratner@canyons.edu)  
**Website:** [www.canyons.edu/](http://www.canyons.edu/)

animation  
**Degrees/certificates offered:** AA degrees: Animation Production, Computer Animation; Certificates: Animation Production, Computer Animation, Video Game Animation  
**Number of students in animation program:** Approx. 40  
**Cost of program:** \$20 per unit  
**Head of animation:** Marc J. Ratner  
**Head of admissions:** Deborah Rio  
**Time of year offered:** Fall, winter, spring, summer  
**Equipment:** Computer animation lab with render farm, three lunchBoxes, drawn animation lab, mini DV recording, DAT recording

### Collin County Community College

Plano, TX  
**Phone:** Tom Ottinger, 972-516-5089  
**Fax:** 972-881-5103  
**E-mail:** [tottinger@ccccd.edu](mailto:tottinger@ccccd.edu)  
**Website:** [www.ccccd.edu](http://www.ccccd.edu)  
**Degrees/certificates offered:** AAS and Certificate degrees in 3D Animation and Game Art and Animation  
**Number of students in animation program:** Approx. 150  
**Cost of program:** Less than \$3,000 to complete an AAS degree, resident tuition. Non-resident tuition only slightly higher  
**Head of animation:** Tom Ottinger, [tottinger@ccccd.edu](mailto:tottinger@ccccd.edu)  
**J. Marshall Pittman:** [mpittman@ccccd.edu](mailto:mpittman@ccccd.edu)  
**Head of admissions:** Admissions and Records Office – 972-881-5710 [www.ccccd.edu/register.html](http://www.ccccd.edu/register.html)  
**Time of year offered:** Fall, spring and summer semesters  
**Application deadline:** Flexible

### Columbia College Chicago

Chicago, IL  
**Phone:** 312-344-6738  
**Fax:** 312-344-8044  
**E-mail:** [byoung@colum.edu](mailto:byoung@colum.edu)  
**Website:** [www.filmatcolumbia.com](http://www.filmatcolumbia.com)  
**Degrees/certificates offered:** BA Degree in Film & Video  
**Number of students in animation program:** 259  
**Cost of program:** \$16,408  
**Head of animation:** Barry Young  
**Head of admissions:** Murphy Monroe  
**Time of year offered:** Fall and spring  
**Application deadline:** Fall—May 1; Spring—November 15  
**Equipment:** The 18,500 sq. ft. facilities include a full range of digital and analog animation equipment. Please email to request

*continued on page A20*



**When You See What's Possible,  
You Won't Believe Your Eyes**

## **Animation at Vancouver Film School 20 Years of Making the Impossible Possible**



VANCOUVER FILM SCHOOL  
WHERE RESULTS MATTER

Our programs in 3D Animation & Visual Effects, Classical Animation, and Digital Character Animation will help you launch your career in the most exciting industry in the world. How? Every student graduates with a demo reel or a portfolio of original work – the ultimate calling card.

Visit [www.youtube.com/vancouverfilmschool](http://www.youtube.com/vancouverfilmschool) to see what happens when creativity is the lesson plan.

**[www.vfs.com/animation](http://www.vfs.com/animation)**

Film still from "A Great Big Robot From Outer Space Ate My Homework" by VFS Animation grad Mark Shira, winner of Best Student Production at the Leo Awards, now working for Pixar.

an Animation Program Guide for a more complete listing of equipment and facilities.

### Columbus College of Art and Design

Columbus, OH  
**Phone:** 614-224-9101  
**Fax:** 614-232-8344  
**E-mail:** [admissions@ccad.edu](mailto:admissions@ccad.edu)  
**Website:** [www.ccad.edu](http://www.ccad.edu)  
**Degrees/certificates offered:** BFA in Media Studies with an emphasis in Time-Based Media (Animation, Video, and Interactive Design); and Computer Game Development courses

**Number of students in animation program:** Approx. 85 students

**Cost of program:** \$20,736 per year

**Head of animation:** Ron Saks

**Head of admissions:** Thomas Green

**Time of year offered:** Full-year semester based program

**Application deadline:** Rolling admissions

**Equipment:** Full server based PC and Mac Labs for 3D CGI and 2D digital-animation production; 3D digitizing Micro-scribe; render farm; Traditional animation lab includes 20 animation tables; three flatbed optical-pin-registered auto-feed scanners for high-end digital 2D ink-paint and compositing; 22 Wacom Intuous tablets with pressure sensitive pens; Shooting stage includes cold and hot lights, cyclorama, and blue and green screen backdrops; Off-line digital sound-recording suite. Software includes: Maya (21 seats in two labs), Toon Boom's Harmony (22 seats in two labs and scanning stations), Flash, Director, After Effects, Premiere Pro, Final Cut Pro, Shockwave 3D, Wild Tangent, Nuke, Soundtrack Pro and Photoshop.

### The DAVE School

Orlando, FL  
**Phone:** 407-224-3283 or 407-224-DAVE  
**Fax:** 407-224-5648  
**E-mail:** [Jeff@DaveSchool.com](mailto:Jeff@DaveSchool.com)  
**Website:** [www.DaveSchool.com](http://www.DaveSchool.com)  
**Degrees/certificates offered:** Diploma & Occupational Associates Degree  
**Number of students in animation program:** 75-85  
**Cost of program:** \$29,500  
**Head of animation:** Jeff Scheetz  
**Time of year offered:** January, April, July, September  
**Application deadline:** Open enrollment

### De Anza College

Cupertino, CA  
**Phone:** 408-864-5663  
**Fax:** 408-864-8492  
**E-mail:** [MMcNamara@deanza.edu](mailto:MMcNamara@deanza.edu)  
**Website:** [www.deanza.edu/animation](http://www.deanza.edu/animation)  
**Degrees/certificates offered:** Many students are post-graduates doing specialized vocational training. AA Degree in Film/TV-Animation; Certificates in Animation Production, Computer Animation or Animation History & Criticism  
**Number of students in animation program:** 80 - 100  
**Cost of program:** \$13/unit  
**Head of animation:** Martin McNamara. Other faculty work full-time at leading animation studios such as Pacific Data Images/ DreamWorks, Electronic Arts and Sony Imageworks  
**Head of admissions:** Kathy Kyne  
**Time of year offered:** Fall, winter, spring, summer quarters. Can start any quarter  
**Application deadline:** None, but classes fill early and continuing students have registration priority  
**Equipment:** Animation drawing studio with individual workstations and pencil test stands; Puppet animation studio with computer motion control tracking camera (Kuper Controls software) and frame grabbers; Computer animation lab with Maya Unlimited, Softimage Toonz; etc. Web/Multimedia animation lab with Macromedia Flash, Adobe Photoshop, etc.; Complete film department with sound studios, shooting stage, editing suites.

### DigiPen Institute of Technology

Redmond, WA  
**Phone:** 425-558-0299  
**Fax:** 425-558-0378  
**E-mail:** [info@digipen.edu](mailto:info@digipen.edu)  
**Website:** [www.digipen.edu](http://www.digipen.edu)  
**Degrees/certificates offered:** BFA Production Animation  
**Number of students in animation program:** 180  
**Cost of program:** \$54,000  
**Head of animation:** Abbott Smith, associate dean arts and animation division  
**Head of admissions:** Angela Kugler  
**Time of year offered:** Fall only  
**Application deadline:** See website

### Digital Media Arts College

Boca Raton, FL  
**Phone:** 866-255-3622  
**Fax:** 561-391-2480  
**E-mail:** [admissions@dmac-edu.org](mailto:admissions@dmac-edu.org)

**Website:** [www.digitalmediaartscollege.us](http://www.digitalmediaartscollege.us)

**Degrees/certificates offered:** BFA, MFA

**Number of students in animation program:** 220

**Cost of program:** \$19,500 per academic year for BFA (3 Year Degree); \$21,500 for academic year for MFA

**Head of animation:** Andres Del Valle, computer animation chairperson

**Head of admissions:** Tony Palmieri  
**Time of year offered:**

Spring semester: January; summer semester: June; fall semester: September

**Application deadline:** Four weeks before the first day of class. Space is limited in all programs. For this reason we request applications to all departments be submitted early.

**Equipment:** Motion Capture Studio, Boxx workstations, Dual 2.4 ghz Intel Pentium 4 Xeon processors, DVD/CD Burner, 19" Dell Ultrasharp LCD Monitors, Apple PowerMac G5, Dual 1.8Ghz Processors, 22" Apple Cinema Displays, 24" Dell Ultrasharp LCD Monitors, 23" Apple Cinema Displays, Epson 4490 Photo Scanner, HP 2300 LaserJet Printer, HP DesignJet 120nr Large-format printer Epson r2400 color printer

### Digital Media Institute

Tonkawa, OK  
**Phone:** 580-628-6458  
**Fax:** 580-628-6209  
**E-mail:** [brad.matson@north-ok.edu](mailto:brad.matson@north-ok.edu)  
**Website:** [www.north-ok.edu/dmi](http://www.north-ok.edu/dmi)  
**Degrees/certificates offered:** AAS  
**Number of students in animation program:** 20 per year  
**Cost of program:** Less than \$3,500 for OK resident  
**Head of animation:** Brad Matson  
**Head of admissions:** Brad Matson  
**Time of year offered:** August-May  
**Application deadline:** July 1, 2007  
**Equipment:** 20 Dual Monitor Production and Post Suites.

### Digital-Tutors

Oklahoma City, OK  
**Phone:** 866-741-6725 or 405-603-2271  
**Fax:** 405-470-0110  
**E-mail:** [bmo@digital-tutors.com](mailto:bmo@digital-tutors.com)  
**Website:** [www.digitaltutors.com](http://www.digitaltutors.com)  
**Degrees/certificates offered:** N/A  
**Number of students in animation program:** Over 60,000  
**Cost of program:** Free online tutorials, CD-based training products range from \$25-\$89  
**Time of year offered:** Year-round

**Equipment:** Maya, XSI, 3DS Max, ZBrush, Mudbox, RealFlow, RenderMan, SyFlex, After Effects, Shake, Toxik, Nuke, etc.

**About Digital-Tutors:** Digital-Tutors is an internationally known innovator of interactive training solutions whose client list includes thousands of students, professionals, Fortune 500 Companies, U.S. government agencies, schools and nonprofit associations from across the globe.

### Earthlight Pictures Animation Training

Portland, OR; Santa Barbara & Santa Monica, CA; Vancouver, WA, and elsewhere nationwide via teletraining  
**Phone:** 503-697-7914  
**E-mail:** [JT@earthlightpictures.com](mailto:JT@earthlightpictures.com)  
**Website:** [www.earthlightpictures.com](http://www.earthlightpictures.com)

**Degrees/certificates offered:** Certificates

**Number of students in animation program:** varies widely  
**Head of animation:** John Teton  
**Time of year offered:** All four quarters each year  
**Application deadline:** Depends on session

### Ecole Des Metier Du Cinema D'Animation (EMCA)

Angouleme, France  
**Phone:** +33 5 45 93 60 70  
**Fax:** +33 5 45 93 60 80  
**E-mail:** [emca@angouleme.cci.fr](mailto:emca@angouleme.cci.fr)  
**Website:** [www.angouleme-emca.fr](http://www.angouleme-emca.fr)  
**Degrees/certificates offered:** Certificate from the Chamber of Commerce  
**Number of students in animation program:** 18/year x 3 years  
**Cost of program:** 3,500 euros/year  
**Head of animation:** Christian Arnau  
**Head of admissions:** Christian Arnau  
**Time of year offered:** September to June  
**Application deadline:** April 2007  
**Equipment:** As a professional studio (2D, 3D, stop motion, Flash, Toon Boom, pegs, 3ds Max, Maya, etc.)

### Edinboro University of Pennsylvania

Edinboro, PA  
**Phone:** 814-732-2000  
**Fax:** 814-732-2420 (Admissions)  
**Website:** [www.edinboro.edu](http://www.edinboro.edu)  
**Degrees/certificates offered:** BFA Applied Media Arts, Concentration in Cinema  
**Number of students in animation**

*continued on page A22*

**AI** The Art Institute Online®  
*A Division of The Art Institute of Pittsburgh, PA*

[www.aionline.edu](http://www.aionline.edu)

1-877-872-8869

live your  
**passion**

The Art Institute Online®  
*of Pittsburgh, PA*



© George Rushing

## Get Paid for your **PASSION!**

one-year accredited  
career diploma programs in:

- 2D & 3D Animation
- Game Art & Design
- Visual Effects
- Digital Photography



next start dates in 2007:  
**Feb 26 • Jun 25 • Oct 15**

call us about admission requirements

**1.800.396.ARTS (2787)**

[www.vanarts.com](http://www.vanarts.com)



© Philipp Obermayer



© Patrick Thompson



© Marc Koegel



© Gen Tanaka



© Maki Fujimoto

**program:** 150  
**Cost of program:** \$3,449 per semester  
**Head of animation:** Mike Genz, [mgenz@edinboro.edu](mailto:mgenz@edinboro.edu)  
**Head of admissions:** Mr. Terrence Carlin  
**Time of year offered:** Fall, spring  
**Application deadline:** Fall-July 1, spring-November 20

### Escape Studios

London, U.K.  
**Phone:** +44 (0)20 7348 1920  
**Fax:** +44 (0)20 7348 1921  
**E-mail:** [info@escapestudios.co.uk](mailto:info@escapestudios.co.uk)  
**Website:** [www.escapestudios.co.uk](http://www.escapestudios.co.uk)  
**Degrees/certificates offered:**  
 Training for the CGI industries – 2D and 3D  
**Head of animation:** Lee Danskin-Course Director  
**Head of admissions:** Jason Jenner-Courses Manager  
**Time of year offered:** All year

### Ex'pression College for Digital Arts

Emeryville, CA  
**Phone:** 877-833-8800  
**Fax:** 510-658-3414  
**E-mail:** [admissions@expression.edu](mailto:admissions@expression.edu)  
**Website:** [www.expression.edu](http://www.expression.edu)  
**Degrees/certificates offered:**  
 Bachelor's of Applied Science  
 Degrees in: Animation & Visual Effects, Motion Graphic Design, Sound Arts  
**Number of students in animation program:** 400  
**Cost of program:** \$16,950 per academic year  
 (total tuition for BAS program is \$67,800)  
**Head of animation:** Andrew Britt  
**Head of admissions:** Brittany Riddell  
**Time of year offered:** Rolling admissions – there are 9 class starts annually.  
**Equipment:** Ex'pression College has 85,000 square feet of industry grade computer labs and studios and is open 24/7.

### First Light Video Publishing

Venice, CA  
**Phone:** 800-262-8862  
**Fax:** 310-574-0886  
**E-mail:** [mb@tmwmedia.com](mailto:mb@tmwmedia.com)  
**Website:** [www.firstlightvideo.com](http://www.firstlightvideo.com)  
**Cost of program:** DVD  
**Head of admissions:** Michael Bennett  
**Time of year offered:** Full year

### Full Sail Real World Education

Winter Park, FL  
**Phone:** 800-226-7625  
**E-mail:** [admissions@fullsail.com](mailto:admissions@fullsail.com)  
**Website:** [www.fullsail.com](http://www.fullsail.com)  
**Degrees/certificates offered:**  
 Associates & Bachelors Degrees in Computer Animation, Digital Arts & Design, Entertainment Business, Film, Game Development, Recording Arts and Show Production  
**Number of students in animation program:** 692-Computer Animation; 497-Digital Arts & Design; 518-Game Development  
**Head of animation:** Program Director – Pete Bandstra  
**Head of admissions:** Mary Beth Plank-Mezzo  
**Time of year offered:** Year-round  
**Application deadline:** Year-round  
**Equipment:** HP x6000 Labs, HPx6200 Labs, HP x8000 Labs and G5 Mac Labs with Maya 8, Shake, Adobe Creative Suite

### Glendale Community College

Glendale, CA  
**Phone:** 818-240-1000 Ext. 5815, 5663  
**E-mail:** [rdickes@glendale.edu](mailto:rdickes@glendale.edu)  
**Website:** [www.glendale.edu](http://www.glendale.edu)  
**Degrees/certificates offered:**  
 Digital/Classical Animation  
**Number of students in animation program:** 80  
**Cost of program:** \$78 for a 15-week course  
**Head of animation:** Roger Dickes  
**Head of admissions:** Sharon Combs  
**Time of year offered:** Semester basis  
**Application deadline:** Open enrollment even one week after the beginning of the course  
**Equipment:** Dual 1.8 Ghz Mac G5 computers

### Gnomon School of Visual Effects

Hollywood, CA  
**Phone:** 323-466-6663  
**Fax:** 323-466-6710  
**E-mail:** [info@gnomon3d.com](mailto:info@gnomon3d.com)  
**Website:** [www.gnomonschool.com](http://www.gnomonschool.com)  
**Degrees/certificates offered:** High-end Computer Graphics Accredited Certificate, Intensive Diploma and Extension Programs  
**Number of students in animation program:** 100  
**Cost of program:** \$43,225 (certificate); \$9,000 (diploma), Varied (Extension)  
**Head of animation:** Darrin Krumweide  
**Head of admissions:** Kristin Bierschbach

**Time of year offered:** Winter, spring, summer, fall  
**Application deadline:** Ongoing

### Gobelins, l'école de l'image

Paris, France  
**Phone:** +33 1 40 79 92 12  
**Fax:** +33 1 40 79 92 69  
**E-mail:** [info@gobelins.fr](mailto:info@gobelins.fr)  
**Website:** [www.gobelins.fr](http://www.gobelins.fr)

**Degrees/certificates offered:**  
 Certificate of the Paris Chamber of Commerce and Industry  
**Number of students in animation program:** 100  
**Cost of program:** 2,500 euros (approx. \$3,200) per year  
**Head of animation:** Marie-France Zumofen  
**Head of admissions:** Marcel Villoing  
**Time of year offered:** September through June  
**Application deadline:** March  
**Equipment:** Latest hardware and software (Maya for 3D)

**program:** 20  
**Cost of program:** Approx. \$4,800 for two years

**Head of animation:** Rich Oxley  
**Head of admissions:** Julie Higdem  
**Time of year offered:** Fall and spring 16 week semesters  
**Application deadline:** Early August  
**Equipment:** The latest Mac OS X and Windows computers, Scanners, Final Cut Pro, Avid, After Effects.

### Indiana University School of Informatics, New Media Program/ Indiana University-Purdue University Indianapolis (IUPUI)

Indianapolis, IN  
**Phone:** 317-278-7669; 317-278-INFO (Student Services)  
**E-mail:** Mark McCreary, assistant dean, IU School of Informatics, [wmccreary@iupui.edu](mailto:wmccreary@iupui.edu)  
**Website:** <http://newmedia.iupui.edu>

**Degrees/certificates offered:** BS, Media Arts and Science; MS, Media Arts and Science

**Number of students in animation program:** 35 graduate students; 401 undergraduate students in New Media Program

**Cost of program:** MS resident students: \$226.55 per credit hour; MS non-resident: \$653.90 per credit hour; BS resident students: \$197.45 per credit hour; BS non-resident: \$558.46 per credit hour

**Head of animation:** Joe Defazio, associate professor and interim associate director, New Media Program

**Head of admissions:** Mark McCreary, assistant dean, IU School of Informatics

**Time of year offered:** Fall & spring terms (August-December/ January-May)

**Application deadline:** MS degree program is Nov. 15 for spring semester, March 15 for fall semester. BS degree program deadline is established by the Office of Admissions. Information is available at [www.enroll.iupui.edu](http://www.enroll.iupui.edu).

**Equipment:**

- HP xw4100 Workstations with 3.4 GHz Intel processors, 1.5 GB of RAM, and dual hard drives
- Dell 470 Workstations with 2.8 GHz Xeon processors, 1.5 GB of RAM and dual hard drives
- Apple iMacs with 2.0 GHz Intel Core Duo processors, 2.0 GB of RAM and a 500 GB hard drive
- Many of the computers equipped with Wacom tablets

*continued on page A24*

DREAMERS WANTED.



## SCHOOL OF COMPUTER ANIMATION

DIGITAL ARTS & DESIGN > ENTERTAINMENT BUSINESS > FILM > GAME DEVELOPMENT > RECORDING ARTS > SHOW PRODUCTION & TOURING  
Accredited School, ACCSCTONE OF THE  
TOP TEN  
NEW-MEDIA  
SCHOOLS  
— *Art & Design Magazine***FULL SAIL**  
Real World Education**800.226.7625**3300 University Boulevard  
Winter Park, FL 32792[fullsail.com](http://fullsail.com)

© 2006 Full Sail Inc. All rights reserved.

THE CENTER FOR DIGITAL IMAGING ARTS AT BOSTON UNIVERSITY

# create YOUR WORLD

## Certificate Programs

Digital Filmmaking

Visual Effects/Game Design

Photography

Graphic &amp; Interactive Design

3D Animation

Recording Arts

Intensive nine-month programs for the skills and tools you need to turn your ideas into reality. Financial assistance and career services available. **APPLY NOW.**

CONTACT US TODAY

800.808.2342 or [www.cdiabu.com](http://www.cdiabu.com)**cdia**  
BOSTON  
UNIVERSITYThe Center for Digital Imaging Arts  
of Boston University[WWW.CDIABU.COM](http://www.cdiabu.com)

• Software academic licenses for Maya, 3ds Max, Adobe Creative Suite, Adobe Production Studio, Macromedia Studio, ZBrush

### International Academy of Design & Technology

Tampa, FL

**Phone:** 800-ACADEMY (800-222-3369)

**Fax:** 813-881-0008

**E-mail:** [admissions@academy.edu](mailto:admissions@academy.edu)

**Website:** [www.academy.edu](http://www.academy.edu)

**Degrees/certificates offered:** BFA Computer Animation

**Number of students in animation program:** 290

**Cost of program:** \$6,030 per academic term at 16 credits/term

**Head of animation:** Mr. Ray Eales

**Head of admissions:** Ms. Heidi-Lee Demello

**Time of year offered:** All year

### Human Computer Interaction, Iowa State University

Ames, IA

**Phone:** 515-294-2089

**Fax:** 515-294-5530

**E-mail:** [hci@iastate.edu](mailto:hci@iastate.edu)

**Website:** [www.hci.iastate.edu](http://www.hci.iastate.edu)

**Degrees/certificates offered:** PhD/MS/Certificate

**Number of students in animation program:** 63

**Cost of program:** 2006-2007 tuition for graduate assistants is \$2,968 each for fall and spring semesters. Plus mandatory student fees (health center, activity, and energy surcharge) are \$382 per semester plus any applicable computer fees (\$200.50 for Comp. Sci and MIS majors and \$218.50 for Engineering.)

**Head of animation:** James Oliver, director of the HCI Graduate Program

**Head of admissions:** Same

**Time of year offered:** Applications are taken for fall, spring, summer semesters

**Application deadline:** Oct 1 and March 1

### ITT Technical Institute

MA 01867

**Phone:** 800-430-5097

**Fax:** 781-937-3402

**Website:** [www.itt-tech.edu](http://www.itt-tech.edu)

**Degrees/certificates offered:** Associate Degree, Multimedia, Computer Drafting & Design, Computer Network System, Computer & Electronics

### Learn 3D Autodesk Media & Entertainment Training Centre Johannesburg, South Africa

**Phone:** +27 82 922 7155

**Fax:** +27 11 886 8574

**E-mail:** [gustavo@touchvision.co.za](mailto:gustavo@touchvision.co.za)

**Website:** [www.touchvision.co.za](http://www.touchvision.co.za)

**Degrees/certificates offered:**

Certificate in 3D Animation & Visual Effects

**Number of students in animation program:** 15

**Cost of program:** \$4,600

**Head of animation:** Gustavo E. de M. Correa

**Head of admissions:** Gustavo E. de M. Correa

**Time of year offered:** Full-time (one year)

**Application deadline:** January

**Equipment:** x86 based workstations

### Massachusetts College of Art

Boston, MA

**Phone:** 617-879-7000

**Website:** [www.massart.edu](http://www.massart.edu)

**Degrees/certificates offered:**

BFA, MFA, MS in Art Education, Teaching Certificate, Fashion Design Certificate, Graphic Design Certificate, Industrial Design Certificate

**Number of students in animation program:** 50

**Cost of program:** In-state tuition & fees: \$7,200; Out-of-State tuition & fees: \$20,600

**Time of year offered:** Fall and spring

**Application deadline:** February 15

### Max The Mutt Animation School

Toronto, Ontario Canada

**Phone:** 416-703-6877 or 877-486-6888

**Fax:** 416-703-3930

**E-mail:** [info@maxthemutt.com](mailto:info@maxthemutt.com)

**Website:** [www.maxthemutt.com](http://www.maxthemutt.com)

**Degrees offered:** Classical and Computer Animation (3 years), Full-time and self paced; Illustration for Sequential Arts: Comic books and Graphic Novels (3 years), Full-time and self paced; Advanced Diploma in 3D Animation and Production (1 year) Full-time only

**Directors:** Maxine Schacker, director; Tina Seemann, director of animation; Van Olson, director of admissions

**Time of year offered:** September to May, annually.

**Applications deadlines:** Early application deadline: end of November; Regular application

deadline: end of March; Scholarship deadline: end of March

**Equipment:** Light Tables, Flash, Photoshop, Maya

### Media Design School

Auckland, New Zealand

**Phone:** +64 9 30 30 402

**Fax:** +64 9 30 30 646

**E-mail:** [enquiries@mediadesign.school.nz](mailto:enquiries@mediadesign.school.nz)

**Website:** [www.mediadesign.school.nz](http://www.mediadesign.school.nz)

**Degrees/certificates offered:**

Diploma of 3D Computer Animation, Graduate Diploma of Advanced 3D Productions, Graduate Diploma of Creative Technologies (3D Imagery and Visualisation)

**Number of students in animation program:** 70-100

**Cost of program:** Diploma of 3D Computer Animation - NZ\$19,462.50; Graduate Diploma of Advanced 3D Productions (two years) - NZ\$36,000; Graduate Diploma of Creative Technologies (3D Imagery and Visualisation) - NZ\$17,640

**Head of animation:** Don Smith

**Head of admissions:** Jussi Luukkonen

**Time of year offered:** Diploma of 3D Computer Animation - May 07, Aug 07; Graduate Diploma of Advanced 3D Productions - May 07, Aug 07;

Graduate Diploma of Creative Technologies (3D Imagery and Visualisation) - May 07, Oct 07

**Application deadline:** 8 - 20 weeks before course start date

### Mt. San Jacinto College

Menifee, CA

**Phone:** 951-639-5545

**Fax:** 951-672-7915

**E-mail:** [dsmith@msjc.edu](mailto:dsmith@msjc.edu)

**Website:** <http://multimedia.msjc.edu/animation/index.html>

**Degrees/certificates offered:** AS Multimedia, Multimedia with Special Concentration: Animation AA Art, AS Computer Information Science Certificates: Multimedia, Computer Information Systems

**Cost of program:** \$20 per unit (resident) \$160 per unit (non-resident). Most courses are 3 units

**Head of animation:** Don Smith

**Head of multimedia department:** Don Smith

**Time of year offered:** Fall, spring and summer semesters

**Equipment:** PCs with Maya

### National Animation and Design Centre (NAD Centre)

Montreal, Quebec, Canada

**Phone:** 514-288-3447

**Fax:** 514-288-5799

**E-mail:** [info@centrenad.com](mailto:info@centrenad.com)

**Website:** [www.nadcentre.com](http://www.nadcentre.com)

**Degrees/certificates offered:**

We offer two programs: 1) 3D Animation and Visual Effects for Film and Television 2) Design and Digital Art for Video Games

**Number of students in animation program:** 22 students per program and per session

**Cost of program:** CAD\$16,500 for Canadian students, CAD\$21,500 for foreign students

**Head of animation:** Robin Tremblay and Nicolas Poteet

**Head of admissions:** Sandrine Brandner

**Time of year offered:** Two entry sessions: September and January

**Application deadline:** November 1 for the January session, March 1 for the September session

**Equipment:** Over 120 work stations

### NC State University, College of Design

Raleigh, NC

**Phone:** 919-515-3876 or 919-515-8308

**Fax:** 919-515-7330

**E-mail:** [susan.brandeis@ncsu.edu](mailto:susan.brandeis@ncsu.edu)

**Website:** [www.ncsudesign.org/](http://www.ncsudesign.org/) or [www.onebitpixel.com/](http://www.onebitpixel.com/)

**Degrees/certificates offered:**

Bachelor of Art+Design or Master of Art+Design, Animation and Digital Imaging Concentration

**Number of students in animation program:** Undergraduate Programs, 100

Graduate Program, 24 (approx. 50 EOY 07/08)

**Cost of program:** Varies depending on semester hours taken and other costs. Average in-state residents tuition & fees/year: approx. \$4,856; Average out-of-state residents tuition & fees/year: \$16,904

More information can be found at [www7.acs.ncsu.edu/financial\\_aid/gradcost.htm](http://www7.acs.ncsu.edu/financial_aid/gradcost.htm)

**Head of animation:** Patrick Fitzgerald

**Head of admissions:** Susan Brandeis

**Time of year offered:** Full-year semester based program, including summer sessions I + II study abroad opportunities with the animation/drawing studios in Prague

**Application deadline:** Admissions in fall 07, January/February

**Equipment:** Windows & Macintosh Labs and clusters, Large format Cintiq & Wacom digitizing tablets, HP 36" color wide format printers,

*continued on page A26*

## COMPUTER GRAPHICS @ PRATT

## Advance Your Career in Computer Graphics.



Success in the emerging field of new media and digital art depends on cutting-edge computer graphic skills. At Pratt, you can acquire these skills in the following programs:

Non-credit courses and Certificate programs in:

- Computer Animation & Video • CAD & Visualization
- Electronic Illustration/Publishing • Interactive Media

Pratt also offers certificate programs in Fine/Decorative Art Appraisal, Photography/Digital Art and Project Management.

Authorized Training Center for:

- Autodesk®
- Autodesk® Media and Entertainment

Call [now](#) for more information and a catalog.

**Pratt**  
Draw it. Build it. Make it.

Pratt Institute  
Center for Continuing & Professional Studies (CCPS)  
144 West 14th St., NY, NY 10011 (212) 647-7199 ext. 602  
200 Willoughby Ave., Brooklyn, NY 11205 (718) 636-3453 ext. 602

Visit our Web site: [ProStudies.pratt.edu](http://ProStudies.pratt.edu)  
E-mail: [prostudy@pratt.edu](mailto:prostudy@pratt.edu)

## UNIVERSITY OF SOUTHERN CALIFORNIA

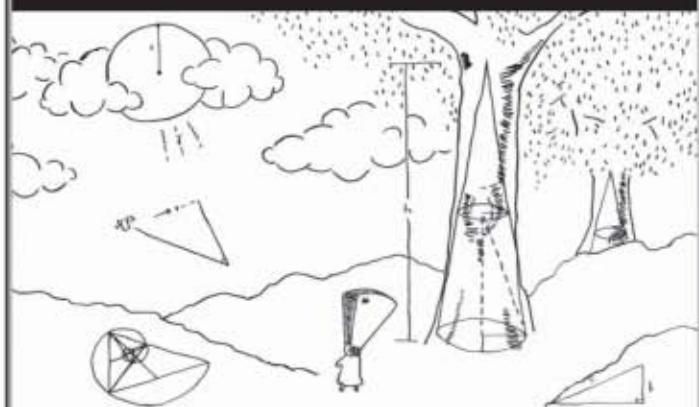


Illustration from 'Libraryland' by David Bierman

## SCHOOL OF CINEMATIC ARTS

JOHN C. HENCH DIVISION OF ANIMATION AND DIGITAL ARTS

## BA IN ANIMATION &amp; DIGITAL ARTS

## MFA IN ANIMATION &amp; DIGITAL ARTS

## UNDERGRADUATE MINOR IN ANIMATION

Our innovative three-year program exploring the frontiers of animation art, is looking for students for admission for the Fall term 2007.

Internationally acclaimed faculty include Christine Panushka, Sheila Sofian, Dr. Richard Weinberg, Kathy Smith, Tom Sito, Eric Hanson and Lisa Mann.

## CONTACT INFORMATION

DAPHNE SIGISMONDI  
ANIMATION, USC SCHOOL OF CNTV  
LOS ANGELES, CA 90089-2211

Telephone: (213) 740 3986  
Email: [dsigismondi@cinema.usc.edu](mailto:dsigismondi@cinema.usc.edu)  
Website: <http://anim.usc.edu>



Simply nourishing creativity.

Animation in real time... real fast... *real simple... real sharp!*

No mouse. No computer. No hassles. Introducing the new LunchBox DV.

To engage elementary students, equipment must be simple. To motivate high school students, feedback must be instantaneous. To support college students, tools must be powerful. Professionals and schools worldwide know that the LunchBox DV is the standard for learning animation. No strings attached. Call or visit us on the web to find out more.



North America: 1.877.625.6438  
Facsimile: 1.503.925.0221  
Japan: MediaLink 81.471.86.1061  
Korea: 70.7012.5059  
Elsewhere: 1.503.625.6438

[www.animationtoolworks.com](http://www.animationtoolworks.com)

LEARN FROM INDUSTRY PROFESSIONALS

**MAX PREPARES YOU FOR A CAREER IN:**

- Classical Animation
- Computer Animation
- Game Design
- Comic Book Illustration

"STUDIOS SNAP UP MAX GRADS!"  
TORONTO STAR

**MAX THE MUTT ANIMATION SCHOOL**  
LOCATED IN TORONTO ONTARIO CANADA

**EXPERIENCE MAX THE MUTT**

[www.maxthemutt.ca](http://www.maxthemutt.ca)  
CALL US TOLL-FREE: 1-877-486-MUTT

Universal Laser Systems Laser Cutter, CNC Router System, Specialized Dimension 3D Scanner Printer, Deadline/Frantic Films Maya Renderfarm, 3ds Studio Max, Alias Studio, Rhino, form-Z, Maya, Flash 8, Swift 3D, Shake, Torque. Complete list available here: <http://www.ncsudesign.org/content/index.cfm/mode/1/fuseaction/page/filename/computing.html>

### New Brunswick Community College Miramichi Campus

Miramichi, New Brunswick, Canada  
**Phone:** 506-778-6000 or 877-773-6222  
**Fax:** 506-788-6001  
**E-mail:** [nbccmir@gnb.ca](mailto:nbccmir@gnb.ca)  
**Website:** [www.nbcc.nb.ca](http://www.nbcc.nb.ca)  
**Degrees/certificates offered:** Two year Diploma program  
**Number of students in animation program:** 20 students  
**Cost of program:** \$2,600 per year tuition  
**Head of animation:** Debbie Walls  
**Head of admissions:** Registrar – Charlotte Goguen  
**Time of year offered:** September to June  
**Application deadline:** Applications accepted November 1 – First qualified/first accepted basis  
**Equipment:** Textbooks/Art supplies – approximately \$2,000 per year

### New York University Tisch School of the Arts- Kanbar Institute of Film and Television

New York, NY  
**Phone:** 212-998-1700  
**Fax:** 212-995-4062  
**E-mail:** [tisch.recruitment@nyu.edu](mailto:tisch.recruitment@nyu.edu)  
**Website:** <http://filmtv.tisch.nyu.edu/page/undergraduate.html>  
**Degrees/certificates offered:** BFA Film & Television  
**Number of students in animation program:** Approx. 75  
**Cost of program:** Changes each year  
**Head of animation:** John Canemaker  
**Head of admissions:** Director of Recruitment, Phone 212-998-1900  
**Time of year offered:** Year-round  
**Application deadline:** January Freshmen; April Transfers; November Early Decision; See website for details

### Northern Michigan University

Marquette, MI  
**Phone:** 906-227-2194  
**Fax:** 906-227-2276  
**E-mail:** [art@nmu.edu](mailto:art@nmu.edu)

**Website:** [art.nmu.edu](http://art.nmu.edu) and [www.nmu.edu](http://www.nmu.edu)

**Degrees/certificates offered:** BFA, BA, BS

**Number of students in animation program:** 40

**Cost of program:** Variable

**Head of animation:** Stephan Larson

**Time of year offered:** Fall, spring

**Application deadline:** Variable

**Equipment:** Apple computer labs (70 workstations); Apple laptops provided; digital still and video cameras; lighting and greenscreen studio.

### Oklahoma Christian University

Edmond, OK  
**Phone:** 405-425-5528  
**E-mail:** [tony.alley@oc.edu](mailto:tony.alley@oc.edu)  
**Website:** [www.oc.edu/artdesign](http://www.oc.edu/artdesign)  
**Degrees/certificates offered:** BA, New Media; BFA, Graphic Design  
**Number of students in animation program:** 30  
**Cost of program:** Tuition, \$13,500; Board, \$7,000  
**Head of animation:** Dr. Tony Alley  
**Head of admissions:** Darci Thompson  
**Time of year offered:** August through May  
**Application deadline:** None  
**Equipment:** Each student receives a Dell laptop. Students also have access to a CG Lab of 21 G5 PowerMacs

### Piedmont Community College

Yanceyville, NC  
**Phone:** 336-694-5707  
**Fax:** 336-694-7816  
**E-mail:** [hinemap@piedmontcc.edu](mailto:hinemap@piedmontcc.edu)  
**Website:** [www.animatenc.com](http://www.animatenc.com)  
**Degrees/certificates offered:** AAS Digital Effects & Animation  
**Number of students in animation program:** 40  
**Cost of program:** \$650/ per semester (5 semesters)  
**Head of animation:** Paula Hindman  
**Head of admissions:** Sarah Humphrey  
**Time of year offered:** August and January  
**Application deadline:** Anytime  
**Equipment:** 11 Boxx Technologies Dual Core Workstations, 11 Power Mac G5 Workstations, Autodesk Maya & 3DS Max, After Effects, Photoshop, Flash, Dreamweaver, Final Cut Pro

### Pratt Manhattan

Center for Continuing & Professional Studies Continuing Education  
**Training Center:** Autodesk®

Training Center, Autodesk® Training Center Media and Entertainment

New York, New York

**Phone:** 212-647-7199

**Fax:** 212-367-2489

**E-mail:** [prostudy@pratt.edu](mailto:prostudy@pratt.edu)

**Website:** <http://ProStudies.pratt.edu>

**Contact:** Karen Miletsky, associate director

Karen Udo, administrative assistant

Perry Han, administrative assistant

**Certificates:** Computer Graphics Certificate in: Computer Animation & Video, Interactive Media. Other Computer Graphics certificates offered through continuing education: Electronic Imaging & Illustration, Electronic Publishing, Computer-Aided Design & Visualization

**Number of students in animation programs:** 200, plus

**Cost of programs:** Range from \$150-\$835

**Head of animation:** Karen Adler Miletsky

**Head of admissions:** Karen Adler Miletsky, Center for Continuing and Professional Studies only

**Time of year offered:** Fall, spring, summer

**Application deadline:** Open

**Program Statement:** Pratt offers certificate programs in Computer Graphics. One area of concentration is in Computer Animation and Video. It is for students who wish to pursue careers in film, entertainment, special effects, game design and broadcast design. Study focuses on the creation and design of time-based media. Choose to focus on a variety of areas, including 2D and 3D animation, including traditional animation, digital video and broadcast design. Students study the choreography and design of complex animated sequences, with topics including creation of titling sequences, editing, compositing, modeling, rendering and animation. Final projects are edited to form a demo reel portfolio.

### Richard Williams Animation Masterclass

Pembrokeshire, U.K.

**Phone:** +44 1 834 871 114

**Fax:** +44 1 834 871 596

**E-mail:** [mo@masterclass.demon.co.uk](mailto:mo@masterclass.demon.co.uk)

**Website:** [www.theanimatorssurvivalkit.com](http://www.theanimatorssurvivalkit.com)

**Contact:** Mo Sutton

### Ringling School of Art & Design

Sarasota, FL 34234

**Phone:** 941-351-5100

**Fax:** 941-359-7517

**E-mail:** [admissions@ringling.edu](mailto:admissions@ringling.edu)

**Website:** [www.ringling.edu](http://www.ringling.edu)

**Degrees/certificates offered:** BFA - 8 Majors, Computer Animation, Digital Film, Fine Arts, Game & Art Design, Graphic & Interactive, Communication, Illustration, Interior Design, Photography & Digital, Imaging

**Number of students in animation program:** 273

**Cost of program:** \$24,700 (current - not including Room & Board)

**Head of animation:** Jim McCampbell

**Head of admissions:** Jim Dean

**Time of year offered:** Every Semester - Annually

**Application deadline:** January 15th, 2007

### Rio Hondo Community College

Whittier, CA

**Phone:** 562-468-7769 and 562-692-0921 Ext. 3586

**E-mail:** [3dman@charter.net](mailto:3dman@charter.net), Daniel Manahan, co-author Inside 3ds Max 7

**Website:** [www.riohondo.edu/tech/cad/3dmodeling.htm](http://www.riohondo.edu/tech/cad/3dmodeling.htm)

**Degrees/certificates offered:**

Develop demo reel, Drafting 201 and 202, Beginning and Intermediate 3ds Max

**Number of students in animation program:** Under 50

**Cost of program:** Under \$100 for 18 weeks of training

**Head of animation:**

Daniel Manahan

**Head of admissions:** Apply at school in counseling office

**Time of year offered:** Fall and spring

**Application deadline:** Apply before college fall and spring semesters

**Equipment:** Pentium core 2 duo computers with 4GB memory and 1GB ATI 7350 FireGL professional videocard loaded with the latest 3ds Max, Softimage XSI and Adobe Creative Suite software. Description of class: Pay less to develop your 3ds Max demo reel and train for a career in video games, feature films, and architectural visualization

### School of Film and Animation, Rochester Institute of Technology

Rochester, New York

**Phone:** 585-475-6175

**Fax:** 585-475-7575

**E-mail:** [mqbph@rit.edu](mailto:mqbph@rit.edu)

**Website:** [www.rit.edu/~sofa](http://www.rit.edu/~sofa)

**Degrees/certificates offered:** BFA

*continued on page A28*

**Lightfoot Ltd. inc.**

Animation Supplies at a Discount!

[www.AnimationSupplies.com](http://www.AnimationSupplies.com)School PO's Accepted  
Teacher Workshops**PUNCHED ANIMATION PAPER \$9.95**

- Pencils
- Books
- Comic Paper
- Lightboxes
- Tables
- Lesson Plans
- Peg Bars
- Discs
- Field Guides
- Hole Punches
- Software
- Pencil Testers

9 5 1 - 6 9 3 - 5 1 6 5

[www.LightfootLtd.com](http://www.LightfootLtd.com)[www.AnimationSupplies.com](http://www.AnimationSupplies.com)

Animation Supplies at a Discount!

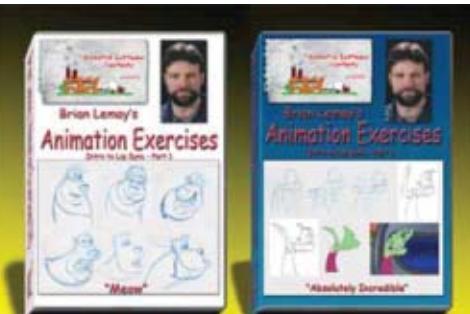
**CartoonSupplies.com**

INTERNATIONAL

**PUNCHED ANIMATION PAPER \$9.95**

- Pencils
- Books
- Comic Paper
- Lightboxes
- Tables
- 3D Tapes
- Peg Bars
- Discs
- Field Guides
- Hole Punches
- Software
- Pencil Testers

9 5 1 - 6 9 3 - 5 0 8 6

[www.cartoonsupplies.com](http://www.cartoonsupplies.com)**All New Animation Instruction DVD's**

by

**Brian Lemay**

These two animation tutorial DVD's cover the basic introduction to Lip Sync. Over a combined 3 hours Brian takes you through the entire process of animating characters to a sound track including: exposure sheets, Key animation, Assistant cleanup, Line quality, Inbetweening, pencil testing, and final color production.

These tutorials go beyond what you'd get in an in-class lecture and are filled with tips to help you get the best out of your animation.

Visit our website for further info and other useful animation books.

[www.brianlemay.com](http://www.brianlemay.com)**Digital Effects & Animation Technology Program****Piedmont  
Community  
College**North-Central  
N. Carolina

- 3D Animation
- Motion Graphics
- Design

2 yr. A.A.S. degree

(336) 694-5707

331 College Drive

Yanceyville, NC 27379

[hindmap@piedmontcc.edu](mailto:hindmap@piedmontcc.edu)[www.animatenc.com](http://www.animatenc.com)**STUDENTS****FACULTY**Save on  
Thousands  
of Popular  
Software  
Titles!!**Save up to  
85%**

FREE CATALOG AVAILABLE!

[www.JourneyEd.com](http://www.JourneyEd.com)**800-874-9001****JourneyEd**  
Education MarketingOffer for U.S. & Canadian qualified students & faculty only.  
Proof of academic status required with order.

Film and Animation; BS in Digital Cinema; MFA in Film and Animation  
**Number of students in animation program:** 200 undergraduates, 50 graduates  
**Cost of program:** \$24,600 per year undergraduate;  
\$26,901 per year graduate  
**Head of animation:** Stephanie Maxwell  
**Head of admissions:** Dan Shelley  
**Time of year offered:** Academic year September-May  
**Application deadline:** December 1 earliest submission date for freshman undergraduates, January 1 and rolling for graduates.

#### Rutgers University

Camden, NJ  
**Phone:** 856-225-6176  
**Fax:** 856-225-6330  
**E-mail:** [tan@cameden.rutgers.edu](mailto:tan@cameden.rutgers.edu)  
**Website:** [www.rutgers.edu](http://www.rutgers.edu)  
**Degrees/certificates offered:** BA  
**Number of students in animation program:** 85  
**Head of animation:** Lijin Tan  
**Head of admissions:** Marty Rosenberg  
**Time of year offered:** Four  
**Equipment:** More than 100 workstations, 33 Softimage

#### Santa Monica College, Academy of Entertainment & Technology (AET)

Santa Monica, CA  
**Phone:** 310-434-3700  
**Fax:** 310-434-3768  
**E-mail:** [http://academy\\_info@smc.edu](mailto:academy_info@smc.edu)  
**Website:** <http://academy.smc.edu>  
**Degrees/certificates offered:** Associates of Arts and two-year Certificates  
**Number of students in animation program:** 400  
**Cost of program:** \$20 per unit CA resident; \$155 - \$180 per unit, out of state and international students  
**Head of animation:** Chris Fria and Jim Keeshen, co-faculty leaders  
**Head of admissions:** Teresita Rodriguez, dean  
**Time of year offered:** Fall and spring semesters with two interim sessions winter/summer  
**Application deadline:** December and June (check exact dates on website)  
**Equipment:** Software: Maya, Houdini, Dreamweaver, PhotoShop, Director, After Effects, Final Cut Pro, And ProTools Shake.  
Hardware: 150 Windows, 125 Macintosh, ProTools 24, Render Farm

#### Savannah College of Art and Design

Savannah and Atlanta, GA  
**Phone:** 800-869-7223  
**Fax:** 912-525-5986  
**E-mail:** [admission@scad.edu](mailto:admission@scad.edu)  
**Website:** [www.scad.edu](http://www.scad.edu)

**Degrees/certificates offered:** BA, BFA, MA, MFA

**Number of students in animation program:** 500+

**Cost of program:** Full-time undergrad 2007-2008 academic year \$24,390

**Head of animation:** Jeremy Moorshead

**Head of admissions:** Sara Dorsey

**Time of year offered:** Courses are offered throughout the year

**Application deadline:** Rolling admission

**Equipment:** Macintosh and Hewlett-Packard workstations, software includes After Effects, Premiere, DigiCel Flipbook, Flash and Dreamweaver, Autodesk Maya, Apple Shake and Pixar Renderman.

#### School of Communication Arts

Raleigh, NC  
**Phone:** 800-288-8495, Ext. 105; 919-488-8500  
**Fax:** 919-488-8490  
**E-mail:** [school@higherdigital.com](mailto:school@higherdigital.com)  
**Website:** [www.higherdigital.com](http://www.higherdigital.com)

**Degrees/certificates offered:** Certificates, Diplomas and Associate in Science Degrees. Programs: Digital Animation, Digital Media, Digital Filmmaking, Digital Audio & Production Design and Interior Design

**Number of students in animation program:** Approximately 140

**Cost of program:** Varies dependent upon type of program. Range: \$13,540 - \$35,500

**Head of animation:** Erik Westlund, animation program coordinator & instructor: [ewestlund@higherdigital.com](mailto:ewestlund@higherdigital.com)

**Head of admissions:**

Robert Thornton, director of admissions: [rthornton@higherdigital.com](mailto:rthornton@higherdigital.com)

**Time of year offered:** Year-round College; 4 Starting Classes Each Year

**Application deadline:** Applications received on an on-going basis

#### School of Creative Media, City University of Hong Kong

Kowloon Tong, Hong Kong  
**Phone:** +852-2788-7575  
**Fax:** +852-2788-7528  
**E-mail:** [jsmoy@cityu.edu.hk](mailto:jsmoy@cityu.edu.hk)  
**Website:** [www.cityu.edu.hk/scm](http://www.cityu.edu.hk/scm)

#### Degrees/certificates offered:

Associate Degree, Bachelors

Degree, MA, MFA, MPhil, PhD

**Number of students in animation program:** 31

**Cost of program:** Undergrad: HK\$42,100/annum, Postgrad: HK\$2,520/ credit unit

**Head of animation:** Mike Wong

**Head of admissions:** Ip Yuk-yiu

**Application deadline:** Feb. 28 (undergrad), March 31 (postgrad)

**Equipment:** The animation laboratory is equipped with more than 30 sets of high-end workstations and 32-node rendering farm.

#### School of Design, Digital Media Design, Nanyang Polytechnic

Singapore  
**Phone:** +65-6 550-1821  
**Fax:** +65-6452-0110  
**E-mail:** [eugenewongkc@gmail.com](mailto:eugenewongkc@gmail.com)  
**Website:** [www.nyp.edu.sg](http://www.nyp.edu.sg)

**Degrees/certificates offered:** Diploma in Digital Media Design

**Number of students in animation program:** 180

**Head of animation:** Yang Tien

**Head of admissions:** Anthony Woon

**Time of year offered:** Beginning of the year (one admission)

**Application deadline:** Jan 2007

**Equipment:** Maya, 3ds Max, on Mac/PC, Apple Shake, Final Cut Pro, Adobe Creative Suite

#### School of Visual Arts

New York, New York  
**Phone:** 212-27-2000  
**Fax:** 212-725-3587

**E-mail:** [admissions@sva.edu](mailto:admissions@sva.edu)

**Website:** [www.sva.edu](http://www.sva.edu)

**Degrees/certificates offered:**

BFA is offered in Advertising, Animation, Cartooning, Computer Art, Film & Video, Fine Arts, Graphic Design, Illustration, Interior Design, Photography and Visual and Critical Studies (beginning fall 2007). An MFA is offered in Art Criticism and Writing; Computer Art; Design; Design Criticism (beginning fall 2008); Fine Arts; Illustration as Visual Essay; and Photography, Video and Related Media. Master of Professional Studies (MPS) is offered in Art Therapy and Digital Photography (beginning fall 2007) and a Master of Art in Teaching is offered in Art Education.

**Number of students in animation program:** 12 - 40 per classes

**Cost of program:** See website: <http://aac.senecac.on.ca>

**Head of animation:** Mark Jones

**Head of admissions:** Anna Singh

**Time of year offered:** September & January

**Application deadline:** Six months prior to start date

**Equipment:** Varies

BFA programs; \$24,520 for MFA Computer Art Department with an estimated departmental fee is \$1,200 per semester

**Head of animation:** Reeves Lehman, chair of BFA Film, Video and Animation Department; John McIntosh, chair of BFA Computer Art; Bruce Wands, chair of MFA Computer Art Department

**Head of admissions:** Adam Rogers

**Time of year offered:** Fall and spring

**Application deadline:** Feb. 1

**Equipment:** BFA Animation Department facility includes drawing studios, digital lunchBoxes pencil test systems and a digital compositing facility with independent workstations.

BFA Computer Art Department has abundant SGI, Boxx Technology and Apple computers; nearly 300 computers fill the two floors of computer art classrooms and labs.

MFA Computer Art Department facilities include state-of-the-art equipment including a surround sound audio mixing suite, green screen studio featuring a Reflecmedia Chromatte and LiteRing, High Definition video editing stations, HD cameras, digital audio and light kits and high-end industry standard 3D animation and compositing software

#### Seneca College

Toronto, Ontario, Canada  
**Phone:** 416-491-5050 Ext. 3850  
**Fax:** 416-661-7491  
**E-mail:** [aac@senecac.on.ca](mailto:aac@senecac.on.ca)  
**Website:** <http://aac.senecac.on.ca>

**Degrees/certificates offered:** Certificate in Animation & post-graduated diplomas in 3D Animation, Gaming & Visual Effects

**Number of students in animation program:** 12 - 40 per classes

**Cost of program:** See website: <http://aac.senecac.on.ca>

**Head of animation:** Mark Jones

**Head of admissions:** Anna Singh

**Time of year offered:** September & January

**Application deadline:** Six months prior to start date

**Equipment:** Varies

#### Sheridan Institute of Technology and Advance Learning

Oakville, Ontario Canada  
**Phone:** 905-845-9430  
**Fax:** 905-815-4148  
**Website:** [www1.sheridaninstitute.ca](http://www1.sheridaninstitute.ca)  
**E-mail:** [infosheridan@sheridaninstitute.ca](mailto:infosheridan@sheridaninstitute.ca)

*continued on page A30*



**Lightfoot Ltd. Inc.**  
Animation Supplies at a Discount!  
[www.AnimationSupplies.com](http://www.AnimationSupplies.com)  
School PO's Accepted  
Teacher Workshops

### PUNCHED ANIMATION PAPER \$9.95

- Lesson Plans
- Lightboxes
- Animation Kits
- Round Pegbars
- Software
- Starter Kits
- Acme Pegbars
- Pro Discs
- Header Strips
- Hole Punches
- Pencils
- Pencil Testers

951-693-5165  
951-693-5166 fax

[www.LightfootLtd.com](http://www.LightfootLtd.com)

[www.AnimationSupplies.com](http://www.AnimationSupplies.com)

\*New Teacher Demo Stations



Animation Supplies at a Discount!

### CartoonSupplies.com

INTERNATIONAL

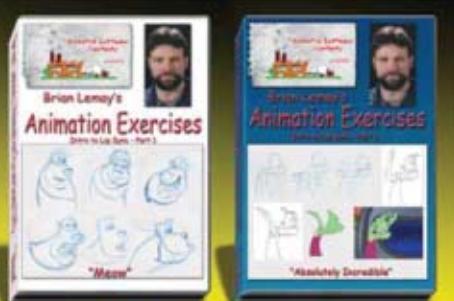
### RE-USEABLE HEADER STIPS \$6.95

- Tombo Pencils
- Books
- Comic Paper
- Camera Stands
- Specials
- Anime Software
- Lightboxes
- Discs
- Field Guides
- Pencil Testers
- Software
- Hole Punches

951-693-5086

951-693-5087 fax

[www.CartoonSupplies.com](http://www.CartoonSupplies.com)



### All New Animation Instruction DVD's

by

**Brian Lemay**

These two animation tutorial DVD's cover the basic introduction to Lip Sync. Over a combined 3 hours Brian takes you through the entire process of animating characters to a sound track including: exposure sheets, Key animation, Assistant cleanup, Line quality, Inbetweening, pencil testing, and final color production.

These tutorials go beyond what you'd get in an in-class lecture and are filled with tips to help you get the best out of your animation.

Visit our website for further info and other useful animation books.

[www.brianlemay.com](http://www.brianlemay.com)

## Digital Effects & Animation Technology Program

*Piedmont Community College*  
North-Central N. Carolina

- 3D Animation
- Motion Graphics
- Design

2 yr. A.A.S. degree

(336) 694-5707  
331 College Drive  
Yanceyville, NC 27379

J.Walker

[hindmap@piedmontcc.edu](mailto:hindmap@piedmontcc.edu)  
[www.animatenc.com](http://www.animatenc.com)

## STUDENTS

### FACULTY

Save on  
Thousands  
of Popular  
Software  
Titles!!

Save up to  
**85%**



FREE CATALOG AVAILABLE!

[www.JourneyEd.com](http://www.JourneyEd.com)

**800-874-9001**

**JourneyEd**  
Education Marketing

Offer for U.S. & Canadian qualified students & faculty only.  
Proof of academic status required with order.

**Degree:** Bachelor of Applied Arts (Animation)  
**Cost of program:** \$6,486  
**Time of year offered:** September Start, Application Equal Consideration Date: Feb 1, 2007  
**Graduate Certificate:** Computer Animation  
**Cost of program:** \$12,229  
**Time of year offered:** September start and January start Application equal consideration date: Feb 1, 2007  
**Equipment:** N/A  
**Graduate Certificate:** Computer Animation – Digital Visual Effects  
**Cost of Program:** \$12,229  
**Time of year offered:** September start Application equal consideration date: Feb 1, 2007  
**Graduate Certificate:** Computer Animation – Digital Character  
**Cost of program:** \$12,229  
**Time of year offered:** September Start  
**Head of animation:** Angela Stukator, associate dean  
**Head of admissions:** Linda Dalton, registrar

### St. Mary-of-the-Woods College

St. Mary-of-the-Woods, IN  
**Phone:** 812-535-5106  
**Fax:** 812-535-5010 (Admission Office)  
**E-mail:** [tmccammon@smwc.edu](mailto:tmccammon@smwc.edu) (Program Head) / [SMWCADMS@smwc.edu](mailto:SMWCADMS@smwc.edu) (Admissions)  
**Website:** [www.smwc.edu](http://www.smwc.edu)  
**Degrees/certificates offered:** BA-Digital Media (Animation Track) Campus and Distance based  
**Number of students in animation program:** Eight  
**Cost of program:** Campus-\$18,780 per year; Distance-\$356 per credit hr  
**Head of animation:** Terry McCammon  
**Head of admissions:** Theresa Denton  
**Time of year offered:** Rolling Enrollment. The program courses on campus are offered on a two-year rotation, so within two years all courses needed for the major are offered. Within the distance format, the courses are offered as needed by the student.  
**Application deadline:** Rolling Enrollment  
**Equipment:** Computer-based animation using a variety of popular software. Campus students have access to a variety of graphics and media labs, as well as a variety of art studios. Distance students work with advisor to discuss

technology needs.

### UCLA Animation Workshop

Los Angeles, CA  
**Phone:** 310-825-5829  
**Fax:** 310-825-3383  
**E-mail:** [dward@tft.ucla.edu](mailto:dward@tft.ucla.edu)  
**Website:** [animation.filmtv.ucla.edu](http://animation.filmtv.ucla.edu)  
**Degrees/certificates offered:** MFA  
**Number of students in animation program:** 50-60  
**Cost of program:** See website  
**Head of animation:** Dan McLaughlin  
**Head of admissions:** Cecilia Wilmott  
**Time of year offered:** Fall through spring  
**Application deadline:** Feb. 28

### UCLA Extension's Department of Entertainment Studies and Performing Arts

Los Angeles, CA  
**Phone:** 310-825-9064  
**Fax:** 310-206-7435  
**E-mail:** [entertainmentstudies@uclaextension.edu](mailto:entertainmentstudies@uclaextension.edu)  
**Website:** [www.uclaextension.edu/entertainmentstudies](http://www.uclaextension.edu/entertainmentstudies)

**Degrees/certificates offered:** Entertainment Studies is an authorized training center for Apple (Final Cut Studio including Final Cut Pro, DVD Studio Pro, Motion, and Soundtrack Pro; Shake; and Logic Pro), Adobe (After Effects), and Avid. Individual courses are offered in Maya, Pro-Tools, Finale, and Sibelius. Students can enroll in individual courses or pursue a comprehensive certificate program. Entertainment Studies offers 13 certificates in all areas of entertainment: Film, Television, and Digital Entertainment Media Level I and Level II, with specializations in Animation and Advanced Media, Cinematography, Directing, Post Production, or Producing; The Business and Management of Film, Television, and Digital Entertainment Media with specializations in Business and legal Affairs, Finance and Accounting, or Marketing and Distribution; The Music Business; Recording Engineering; and Film Scoring  
**Cost of program:** \$6,200-\$10,000 (depends on courses and electives chosen)

**Head of animation:** Jane Kagon, department director

**Head of admissions:** Open enrollment

**Time of year offered:** Students may begin most programs in any quarter (fall, winter, spring, or summer), however some sequential programs

begin in various quarters. Contact department for more information.

### University of Southern California: School of Cinematic Arts

John C. Hench Division of Animation and Digital Arts  
 Los Angeles, CA  
**Phone:** 213-821-4396  
**E-mail:** [animation@cinema.usc.edu](mailto:animation@cinema.usc.edu)  
**Website:** <http://anim.usc.edu> or [cinema.usc.edu](http://cinema.usc.edu)

**Degrees/certificates offered:** BA Animation and Digital Arts, MFA Animation and Digital Arts, Minor Animation and Digital Arts  
**Number of students in animation program:** 60  
**Cost of program:** Tuition only: BA: \$16,657 per year flat rate; MFA: \$19,883 per year  
**Head of animation:** Kathy Smith  
**Time of year offered:** Once a year-fall admission  
**Application deadline:** BA: Dec. 10, 2006; MFA: Feb. 15, 2007; Minor: Feb. 15, 2007

### The University of the Arts

Philadelphia, PA  
**Phone:** 215-717-6300  
**E-mail:** [admissions@uarts.edu](mailto:admissions@uarts.edu)  
**Website:** [www.uarts.edu](http://www.uarts.edu)  
**Degrees/certificates offered:** BFA  
**Number of students in animation program:** Approximately 100  
**Cost of program:** \$25K per year  
**Head of animation:** Chris Magee  
**Head of admissions:** Barbara Elliot  
**Time of year offered:** Year-round  
**Application deadline:** Rolling admission

**Equipment:** Partial listing: 1 Master Series Oxberry 16/35 Animation Stand; 1 Stop Action Animation Shooting Studio with lighting grid, and shooting tables; 36 Animation tables; 7 Video pencil test systems (4 video Lunchbox capture stations); 2 Bolex 16mm cameras w/animation motors; 3 Kodak Cine Special II 16mm cameras w/ animation motors; 1 Animation stand for sand/paint work; 16 Animation Discs; 5 Acme Animation punches; 1 Oxberry punch; 4 Canon ZR100 Mini-DV digital video cameras; 2 Bogen Mini Geared Head Tripods; 2 fully equipped Animation Classrooms, each containing: Macromedia Flash 8 licenses 7 Discrete Combustion licenses; 2 Sony DSR 40 DVcam Deck; 1 Progressive Peripherals Frame Grabber; 2 Bogen technichal TC-1 copystand; 1 NEC MultiSync MT Video Projectors; 1 Canon G2 Digital Camera; 1 IBM eServer X335; 1

IBM eServer X346; 4 Umax Astra 6400 Firewire Scanners; 2 IBM MPro Pentium II 300 (Maya license server); 1 JVC SVHS BRS 800 Video Deck

### Postgraduate Diploma in Character Animation, Central Saint Martins College of Art and Design, University of the Arts London

London, U.K.  
**Phone:** Direct line: +44 (0)20 7514 7363  
**Information:** +44(0)20 7514 7022  
**Fax:** +44 (0)20 7514 7306  
**E-mail:** Course email: [las@csm.arts.ac.uk](mailto:las@csm.arts.ac.uk)  
**Information Office:** [info@csm.arts.ac.uk](mailto:info@csm.arts.ac.uk)  
**Website:** [www.londonanimationstudio.tv](http://www.londonanimationstudio.tv) or [www.csm.arts.ac.uk](http://www.csm.arts.ac.uk)

**Degrees/certificates offered:** Postgraduate Diploma (Masters level)

**Number of students in animation program:** 30

**Cost of program:** See [www.csm.arts.ac.uk](http://www.csm.arts.ac.uk) for up-to-date prices

**Head of animation:** Birgitta Hosea

**Head of admissions:** Kristina Davies-Barrett

**Time of year offered:** October - June

**Application deadline:** Early - February 12, 2007  
 Late - May 28, 2007

**Equipment:** Each student has sole access to his or her own PC workstation and lightbox. The course also has an edit suite, DVD burners, scanners and line testers.

### VanArts (Vancouver Institute of Media Arts)

Vancouver, British Columbia, Canada  
**Phone:** 604-682-2787 or 800-396-2787  
**Fax:** 604-684-2789  
**E-mail:** [info@vanarts.com](mailto:info@vanarts.com)  
**Website:** [www.vanarts.com](http://www.vanarts.com)

**Degrees/certificates offered:** Diplomas/Certificates  
**Number of students in animation program:** 100  
**Cost of program:** 2D Animation-\$16,450 CDN (\$18,450 USD); 3D Animation-\$24,950 CDN (\$25,950 USD)

**Head of animation:** Charles Phillips, Calvin Leduc  
**Head of admissions:** Ken Priebe

**Time of year offered:** Feb, June, Oct.  
**Application deadline:** N/A

**Vancouver Film School**

Vancouver, British Columbia, Canada

**Phone:** 604-685-5808**Fax:** 604-685-6389**Website:** [www.vfs.com](http://www.vfs.com)**Degrees/certificates offered:**

Diploma

**Cost of program:** Students should check with admissions for Canadian and international tuition costs**Head of animation:** Larry Bafia**Head of admissions:** Benjamin Colling**Time of year offered:** Rolling start dates**Application deadline:** Check website**Equipment:** Fully loaded**Volda University College**

Norway

**Phone:** +47-7007 5000**Fax:** +47-7007 5052**E-mail:** [tlien@hivolda.no](mailto:tlien@hivolda.no)

AndresMac@hivolda.no

**Website:** [www.animationvolda.com](http://www.animationvolda.com) / [www.hivolda.no](http://www.hivolda.no)**Degrees/certificates offered:** BA in animation**Number of students in animation program:** 30**Cost of program:** Free**Head of animation:** Torbjørn Lien/Andres Månd**Head of admissions:** Torbjørn Lien/Andres Månd**Time of year offered:** Mid August - Early June**Application deadline:** April 15**Equipment:** Equipped both for traditional and computer animation. Toons, Flash, After Effects, Maya, AVID.**WEFIS- Westbridge Film School**

Mexico City, DF, Mexico

**Phone:** +52 (55) 5601-8280**E-mail:** [wefis@westbridge.edu.mx](mailto:wefis@westbridge.edu.mx)**Website:** [www.wefis.com](http://www.wefis.com)**Degrees/certificates offered:**

1) BA in Animation and Visual Effects: A three-year program that takes students from 2D and 3D animation, to Special and Visual Effects 2) Master in Animated Film Direction: A one year program that is designed for people with working knowledge of animation, and who want to gain the skills for directing and producing animated films 3) Master in Visual Effects: This one year intensive program explores both traditional and digital visual effects, and is intended for people who already have working knowledge of animation.

**Number of students in animation program:**

BA in Animation and Visual Effects - 24 students; Master in Animated Film Direction - 4 students; Master in Visual Effects - 5 students

**Cost of program:** BA in Animation and Visual Effects - \$30,000 USD; Master in Animated Film Direction - \$10,500 USD; Master in Visual Effects - \$10,500 USD**Head of animation:** Mauricio De la Orta**Head of admissions:** Laura Charles**Time of year offered:** The BA in Animation and Visual Effects and the Master in Visual Effects begin every September. The Master in Animated Film Direction starts every March.**Application deadline:** BA in Animation and Visual Effects - June 12, 2007; Master in Animated Film Direction - Feb 15, 2007; Master in Visual Effects - June 12, 2007**Equipment:** 64 bit computer equipment, Maya, Premiere, After Effects, Photoshop, Illustrator, Wacom tablets, Digital Still and Video cameras, etc.**Winston-Salem State University**

Winston-Salem, NC

**Phone:** 336-750-2520**Fax:** 336-750-2522**E-mail:** [davisa@wssu.edu](mailto:davisa@wssu.edu)**Website:** [www.wssu.edu/WSSU/](http://www.wssu.edu/WSSU/)

UndergraduateStudies/College+of+Arts+and+Sciences/Fine+Arts/Art/

**Degrees/certificates offered:** BA

Degree in Art with Concentration in Computer Graphics &amp; Animation

**Number of students in animation program:** 62**Cost of program:** \$23,572 (Tuition & fees only)**Head of animation:** Dori Littell-Herrick**Head of admissions:** Mauro Diaz**Time of year offered:** Fall and spring**Application deadline:** Rolling Admissions**Equipment:** Traditional/Computer Animation Graphic Labs ■**Phone:** 800-784-9663**Fax:** 818-767-7520**E-mail:** [admissions@woodbury.edu](mailto:admissions@woodbury.edu)**Website:** [www.woodbury.edu](http://www.woodbury.edu)**Degrees/certificates offered:** BFA**Number of students in animation program:** 62**Cost of program:** \$23,572 (Tuition & fees only)**Head of animation:** Dori Littell-Herrick**Head of admissions:** Mauro Diaz**Time of year offered:** Fall and spring**Application deadline:** Rolling Admissions**Equipment:** Traditional/Computer Animation Graphic Labs ■

The listings section of this school guide was compiled using direct information emailed to *Animation Magazine* by participating schools. If you'd like to be included in the 2008 edition of this guide, please email [edit@animationmagazine.net](mailto:edit@animationmagazine.net).

**Woodbury University**

Burbank, CA

## Pixel Corps Extends Goals for 2007

by Claire Webb

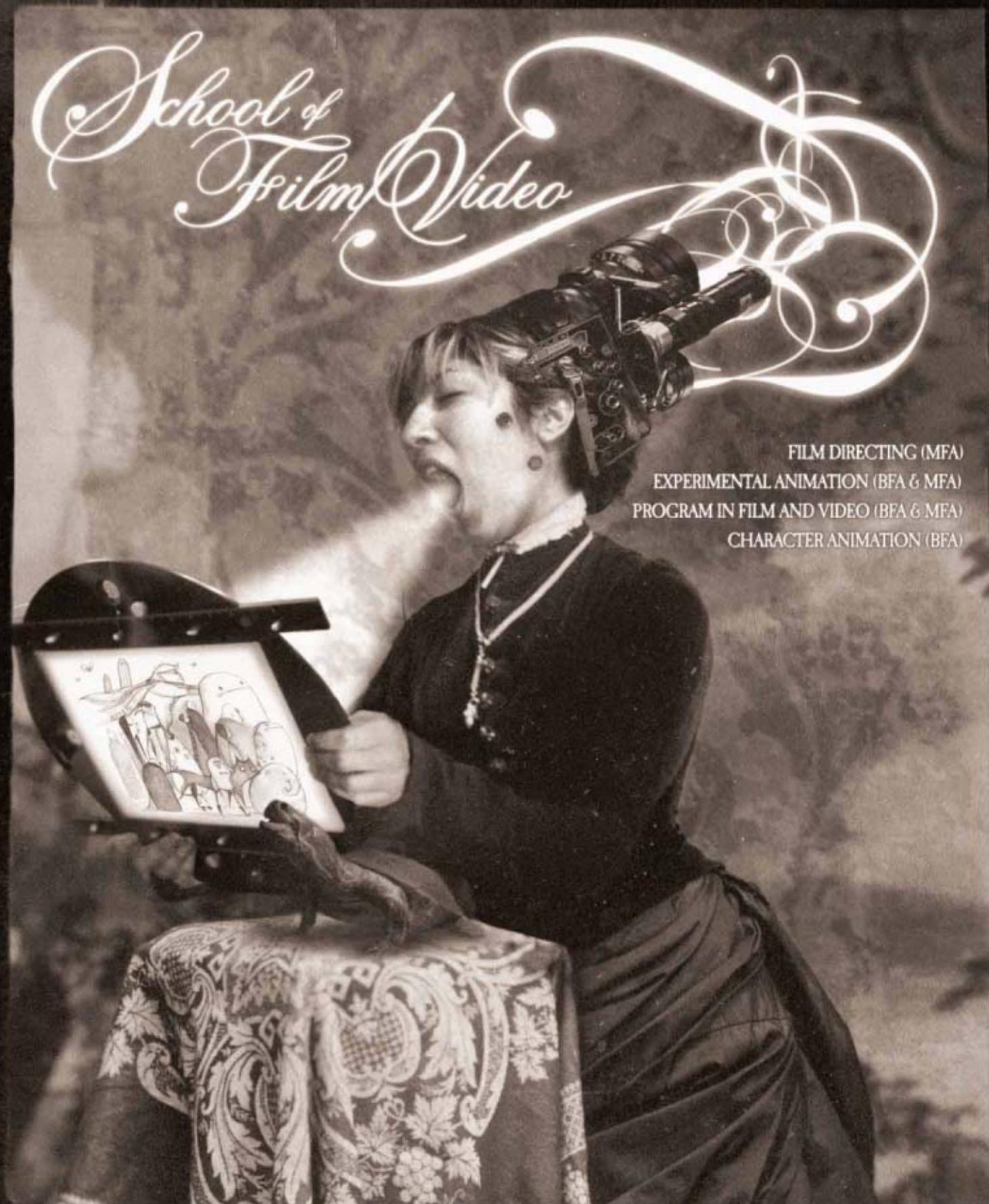
The new year should prove to be another important period for Pixel Corps, the organization that has created a community for aspiring and professional digital media artists worldwide and is developing a standardization process for its members and helping up-and-coming artists navigate the biz. When we last spoke with Pixel Corps, the brainchild of former ILM pro Alex Lindsay, the organization was striving to achieve a process that would create a standard of performance for a guild of artists that were contracted workers in film and television. The goal of PXC is to collect and teach artists to be the best in the world through a network that is based on training, community and production training.

In 2006, the Corps moved forward in achieving its goals by often partnering with leading software providers to benefit members as well as creating a Member Hub where those involved can get the latest news from the industry as well as PXC announcements.

Lindsay notes, "Over the past year, the PXC has not only grown in size but more importantly in experience. For example, early in 2006, the PXC partnered with the San Francisco School for Digital Filmmaking to acquire a Sony F-950 CineAlta. This has pushed the production level of our tests to a much higher level and forced our global pipeline to conform to true film hardened practices."

The organization will also strive to implicate a certification process that would test members and, in the future, facilitate a database for vfx companies to use when they are considering hiring artists. Lindsay says the membership certification is expected to be in place by fall 2007. "Our standardization process has moved forward a great deal over the last year" he adds. "We've taken many of the processes that were handled on a case-by-case basis and begun to truly develop a pipeline that can be re-used across the system. By working on real productions, from broadband to film post, our system has become much more refined."

Find out more about Pixel Corps at [www.pixelcorps.com](http://www.pixelcorps.com).



(661) 255-1050  
[admiss@calarts.edu](mailto:admiss@calarts.edu)

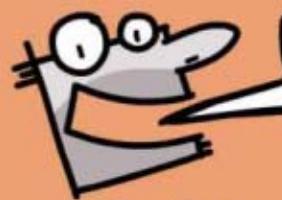
**CALARTS**  
[www.calarts.edu](http://www.calarts.edu)

over \$100,000 in cash!

seriously!

..... in the .....

## ilaugh.com SHORTFEST



Send us your original shorts  
Make them funny!



- Best Animated Short 2-5 minutes - \$25,000
- Best Animated Short under 2 minutes - \$10,000
- Best Live Action Short 2-5 minutes - \$10,000
- Best Live Action under 2 minutes - \$5,000

2nd through 10th places also get sweet cash

Submission deadline - April 15/2007



Rules and info go to:  
[www.il laugh.com/shortfest](http://www.il laugh.com/shortfest)

...did we mention over \$100,000 in cash

[www.il laugh.com](http://www.il laugh.com).



# Toons not so Mighty in Old Blighty

The recent ban on junk food ads in the U.K. puts a damper on the country's creative TV animation community. **by Andy Fry**

**LONDON** Few would dispute the claim that the U.K. has turned out some of the world's best animation production companies. From the Oscar-winning filmmakers at Aardman to preschool hothouses like HOT Animation and Cosgrove Hall, the Brits have always punched above their weight. But year after year it gets tougher for U.K. TV producers to compete.

Swamped by U.S. and Japanese imports, the U.K. has largely become a bit-part player in the 6-11 year-old demo. This situation is not helped by the fact that French animation is supported by subsidies which allow it to dominate European origination. In 2005, for example, France made more animated fare than the U.K., Germany, Italy and Spain put together—268 hours vs. 238 hours (according to *Screen Digest*).

In 2005, fears about the long-term damage being done to the sector's talent base led U.K. indie trade body PACT to call for a £50 million (\$97.4 million) government-backed rights fund. Not a call for a subsidy, the idea behind the fund was that produc-

ers would be able to apply for top-up loans which would allow them to keep work and rights in the U.K. rather than seeing them go abroad as part of co-production arrangements.

Instead of getting its fund, however, November 2006 saw U.K. animators experience another major setback when TV regulator Ofcom decided to impose a ban on junk food advertising aimed at children under 16. Designed as a measure to combat the U.K.'s child obesity crisis, an unwelcome side effect is that it could wipe out a large proportion of the funding that comes to producers from U.K. broadcasters.

PACT believes the new regulation could knock a staggering £25m a year off the £35m currently spent on kids pro-

gramming by U.K. commercial broadcasters. Since animation is the most expensive form of kids' shows, PACT expects broadcasters like free-to-air market-leader ITV to acquire yet more shows from abroad—unless Ofcom prevents it from reducing originations.

Mike Watts, managing director of Novel Entertain-

Angry Kid



Chop Socky Chooks



Horrid Henry

ment (which produces ITV's new animated show *Horrid Henry*) and a member of PACT's animation policy group, says the decision to target the entire under 16 age range (rather than the under 9 ban that had been expected) is particularly worrying. "The fact that the ban covers general entertainment programs in addition to children's only fare means kids' hours will undoubtedly be impacted as broadcasters seek to recover losses. That bodes badly for children's and animation production."

Having said all this, U.K.-based producers still retain key advantages over other parts of the world. Public broadcaster the BBC, for example, remains a major player on the international stage—and has recently championed U.K. animation series like Tiger Aspect Productions' *Charlie &*

"People have been saying children's TV is in crisis for 40 years. But we just find new ways of solving problems—whether that's closer links with toy companies or the adoption of new production technologies like Toon Boom Harmony."

—Anthony Utley, Cosgrove Hall's managing director

*Lola* and Collingwood O'Hare's *The Secret Show* (52x13)—a rare example of an animated comedy targeting older kids. 2007 also sees the launch on the BBC of Aardman's *Shaun the Sheep*—a Wallace & Gromit spin-off which was the buyers' number-one pick at Mipcom Jr. last fall.

Aardman head of broadcast and development Miles Bullough, who also used Mipcom Jr. to unveil an in-house distribution arm, says there's no avoiding the fact that the new junk food rules are bad news for producers. "But it means we need to be more committed than ever to our core philosophy—which is to focus on quality.



Shaun the Sheep

We're here to produce a few strong shows we believe in—not high volumes of mediocre content."

This message is echoed by other leading Brit producers. Collingwood O'Hare has studiously avoided industrial scale production—preferring to prepare shows carefully during development and make them on U.K. soil (using cutting-edge technology to make them affordable). Likewise at Spellbound Entertainment—which carefully nurtured preschool series *The Koala Brothers* through production and distribution before unveiling an animation version of the children's book property *Q Pootle 5* as its next project.

It's not just a focus on quality which sets the U.K. animation sector apart, however. Also important is the fact that U.K. kids

players have a sophisticated understanding of the rights exploitation market. BBC Worldwide, for example, is currently building multi-tiered L&M exploitation programs around *Charlie & Lola* and *The Secret Show*. Finance from private equity and/or stock market investors has also created a hardcore of indie businesses that know how to compete in the international kids' market.

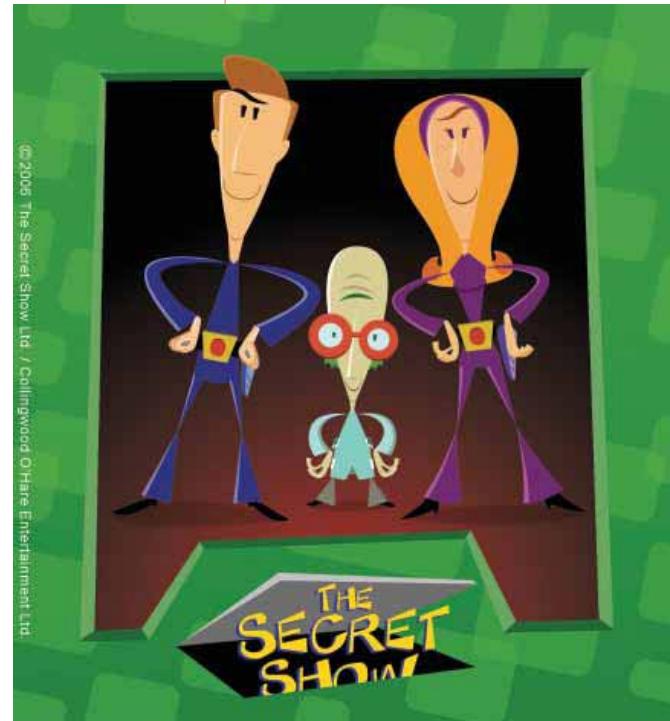
Obvious examples of this are HIT (Bob the Builder) and Cho-

tion (Noddy)—but also to be reckoned with is Contender Group, which used its base in video distribution as the foundation for a move into animation. The result of that was a highly-rated 2D show called *Peppa Pig*.

Another case in point is publicly quoted Entertainment Rights—which has built a studio-style business on the back of rights distribution expertise. In December 2006, ER underlined its international ambition when it announced plans to acquire U.S. studio Classic Media (owner of properties like Casper and Lassie) for \$210 million. Back home, it plays an important part in U.K. animation ecology by funding high-profile series like *Postman Pat* and *Rupert the Bear* (both produced within the U.K. by Cosgrove Hall).

The ER example is significant because it is part of a broader trend which has seen U.K. kids' studios trying to become less reliant on the money provided by domestic broadcasters. With most networks offering little more than acquisition prices to domestic producers even before Ofcom's intervention in the market, it's exposure that really matters to kids' studios.

Free-to-air network Five's kids chief Nick Wilson, for example, has always understood that the quid pro quo for getting good kids shows cheap is that he must al-



low them room to breathe. For Chorion, owner of *Noddy*, and Chapman Entertainment, owner of *Fifi and the Flowertots*, clearly-signposted TV exposure has undoubtedly helped propel them high up the DVD/video, licensing and merchandising charts in the U.K.

Ultimately, that is where U.K. rights holders will get their returns—if there are any to be had. And it emphasises the point that the real disaster for kids producers in the U.K. would be if ITV is allowed by Ofcom to drop its children's airtime completely (something it has argued for) since this would take away an important shop window.

Viewed like this, it is clear that companies which are over-reliant on production work-for-hire, are most vulnerable to the market shift. So it should come as no surprise, for example, to see Cosgrove Hall, under managing director Anthony Utley, reinventing itself as an IP-owning studio. "We have a lot of creative talent here that has been responsible for making other people's ideas a reality," says Utley. "That work

for 5-8-year-olds which follows the escapades of a galactic delivery boy and his feisty guard-sheep. Already picked up by the BBC, Utley says the show is "a sign of the way we are diversifying our slate—which has traditionally veered more towards preschool."

What is interesting about *RocketBoy & Toro* is that the animation is being done at Korean-based studio Imagestone—a partner in the project—while CH makes do with post-production. The underlying message is that U.K. producers need to cut creative, non-traditional deals, says Utley. "Partnerships are crucial to us. In addition to our link with Imagestone, we have a strategic partnership with Nelvana—a company that has very similar brand attributes to Cosgrove Hall."

In the face of downward pressures on traditional revenue streams, new media perhaps presents an opportunity to generate income. Aardman has already made significant headway in mobile with short-form teen property *Angry Kid*—a popular download. If there is a problem with this area it's that teen content works much better than kids content," says Bullough. "Our experience is that the nonsensical comedy of *Angry Kid* is more effective than something like *Creature Comforts*—which was great on TV and DVD but hasn't shifted the needle on mobile."

Of course, none of the above really compensates for the potential loss of £25 million (\$48.7 million) a year of business as a result of regulatory intervention—particularly when you consider that a number of mainstream indies, including RDF and Lion, launched new kids divisions in the last year.

It also remains to be seen how the U.S.-owned thematic networks will respond to the junk food ad ban. Cartoon Network U.K., for example, has shown signs recently that it is willing to step up investment in U.K. origination—a point exemplified by its involvement in Aardman/Decode's CGI project *Chop Socky Chooks*. But Cartoon Network se-

nior VP Dee Forbes doesn't mince her words when she says, "Ofcom's restrictions and resulting loss of revenue will undermine the breadth of investment in quality original U.K. animation and kids programming, an area which is already overly dependent upon the BBC."

Interestingly, however, Disney Channel, which has been growing audience fast since shifting from premium to basic tier in early 2006, didn't allow Ofcom to spike its December revelation that it is to launch a London production hub. That, says John Hardie, managing director of Walt Disney TV in Europe, the Middle East and Africa, will spearhead "our most significant drive yet to create kids shows in Europe."

The most high-profile of Disney's new projects is a 26-episode animation version of Enid Blyton's *Famous Five* stories—which will be co-produced with rights holder Chorion for launch in 2008. This is an important milestone for Disney and also a reminder that another great British asset is its children's literary heritage.

Utley for one is not despondent about the impact of lost advertising revenues. "People have been saying children's TV is in crisis for 40 years. But we just find new ways of solving problems—whether that's closer links with toy companies or the adoption of new production technologies like Toon Boom Harmony. There's too much ingenuity and commitment for this setback to mean the death of the U.K. animation industry." ■

**Andy Fry** is a London-based journalist who specializes in television and children's programming.



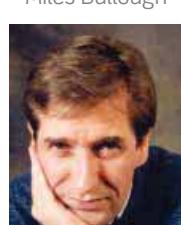
Anthony Utley



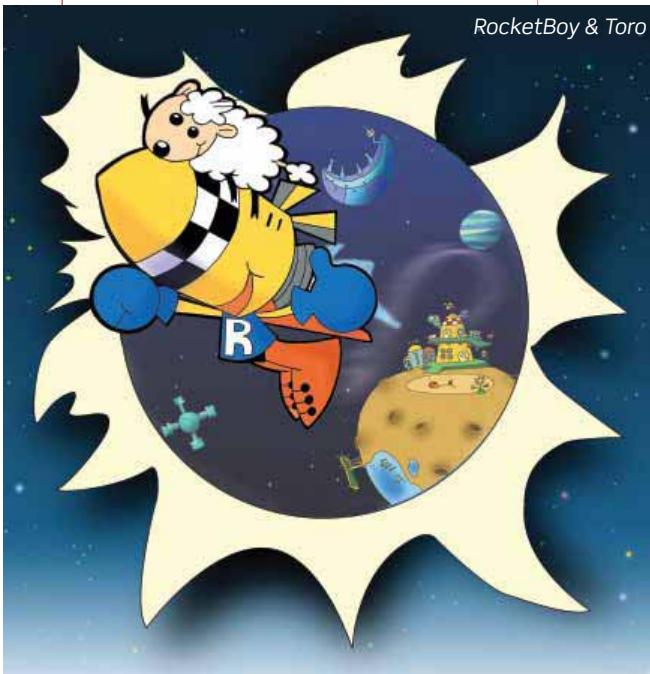
Mike Watts



Miles Bullough



Tony Collingwood



is still important to us but we also need to develop our own stable of shows if we are to stay competitive in the longer-term."

In mid-2006, for example, Cosgrove Hall took a stake in *RocketBoy & Toro*—a 52x11 minute comedy action adventure

# Harry and His Bucket Full of Dinosaurs

## THE WORLD HAS DISCOVERED HARRY...

52 New Episodes  
Coming Soon!



## A Bucket Full of Imagination!



COLLINGWOOD O'HARE  
ENTERTAINMENT LTD

CARTOON  
NETWORK



cci entertainment ltd  
cambium catalyst international

[www.ccientertainment.com](http://www.ccientertainment.com)

Come see us at NATPE-  
THE hotel @ Mandalay Bay,  
Suite 7803



French house Futurikon's widely acclaimed animated series *Minuscule* is one of several series available for High-Def channels.

## Future of High-Def Toons Far from Crystal Clear

Although several companies are gearing up to deliver HD animated content, many are taking a wait-and-see approach. **by Chris Grove**

**A**t the rate at which high-def television sets are flying off the shelves of your local big box retailer, you might be tempted to think the demand for HD programming would be off the charts. But it's not. Not for live action and not for animated fare either. Why? Among other things, according to a recent study by Frank Magid Associates, a lot of HDTV owners don't know they need to subscribe to upgraded satellite and cable service to get true HD programming.

"(Broadcasters) have not done a good job promoting HD offerings," Maryann Baldwin, director of Magid Media Futures, told *USA Today* recently. As a result, a fall 2006 Forrester Research study found that only seven million of the estimated 16 million HD homes in the U.S. are currently watching high-def content.

Nonetheless, with the 2009 deadline approaching when all TV broadcasting in the U.S. switches to digital, toon houses around the world are beginning to ramp up their production of high-def animation. "From this point forward, all our vector-based shows

are going to be delivered in HD," says Cathal Gaffney, producer at Dublin-based Brown Bag Films. For a mere five percent more than he'd pay to produce a standard aspect ratio (4:3), standard definition show, Gaffney will soon wrap production on 26 five-minute HD segments of *Wobbly Land* for Nick Jr. and HIT Entertainment.

"There's no point in waiting until everybody else is doing it," says Gaffney. Producing in 16:9 HD is the only way, he says, to protect the future marketability and value of an animated show. It's analogous to Desi Arnaz's prescient decision in the 1950s to shoot *I Love Lucy* on multiple film cameras in front

Currently, the only channel in the U.S. with a regular schedule of HD animation is *Animania HD*, one of the VoomTV HD channels available to Dish Network subscribers. "(HD animation) is a part of the conversation right now," says Bill Schultz, co-CEO of Taffy Entertainment/Mike Young Productions and producer of the *Animania* hit *Pet Alien*. "But it's not yet a pervasive requirement or standard for delivery." Schultz is not a big fan of remastering existing shows and adds that, with 3D shows

in particular, producers are better off building an HD show from scratch. A frame of animation in SD takes up 1.2 MB of disc space. The same image in HD is 4 MB. It is possible to take the files of an SD show and interpolate the images (or "up-res" them) to an HD-sized image. "But that probably has a damaging effect on the demand for HD, as the experience of the final picture is not as dramatic," Schultz warns.

Vertically integrated Canadian media company Corus Entertainment (Nelvana, YTV, Treehouse, et. al.) began mastering its shows in 16:9 three years ago and HD two years ago. "The

**"HD animation is a part of the conversation right now, but it's not yet a pervasive requirement or standard for delivery."**

**—Bill Schultz, CEO of Mike Young Productions/Taffy Entertainment**

of an audience. Fifty years later, *Lucy's* pristine 35 mm images have given the series a shelf-life decades beyond that of its contemporaries.

demand for HD is virtually non-existent," says Scott Dyer, executive vice president and general manager of Corus Kids from his Toronto office. The



Alison Dexter



Scott Dyer



Cathal Gaffney



The Toll

“Once you have labored for two years on a project and you go to a festival and see it on DigiBeta, you’re very happy. Then when you go to a HD theater and see it at full resolution on a 30-foot screen, your jaw just friggin’ drops.”

—Hatching Studio CEO and producer of *The Toll*, Marc Dole



rationale behind the company’s strategy is threefold. First, it’s recognition of the inevitability of 16:9 HD as a mass medium. Second, it’s a TV format that allows for a wider palette of visual and audio creativity. Finally, the larger files means that transferring the TV shows to the new high-def DVD formats will be easy and virtually cost-free. For now though, almost all Corus shows are shipped in standard definition 4:3. “You need to fill the screen for children,” says Dyer, with a chuckle. “If you letterbox a show, a lot of kids think there’s something wrong with the TV.”

Because high-end software and hardware has become (and continues to become) ever more affordable, smaller independents such as Portsmouth, NH-based Hatchling Studios can be players in HD animation as well. The company’s short, *The Toll*, was runner-up for Best HD Animation at this year’s iteration of the traveling festival HDFEST. Because of Hatchling’s lower, not-in-L.A. overhead, company CEO and producer Marc Dole says that, like his Irish counterpart, he can deliver HD for a mere five percent over and above an SD budget. “When we

tell potential clients that, their interest really perks up,” he says.

To make the HD transition, Dole spent \$80,000 on computer and hardware upgrades and another \$50,000 on Hatchling’s improved render farm. “The enhanced rendering capacity lets our crew focus on the visuals and not data management,” Dole says. Even so, it still took four months to render the multiple passes on *The Toll*’s 10,000 frames at 1080p, 24 frames per second. In SD, the process would have taken a month. “Once you have labored

for two years on a project and you go to a festival and see it on DigiBeta, you’re very happy. Then when you go to a HD theater and see it at full resolution on a 30-foot screen, your jaw just friggin’ drops.”

Two of America’s biggest cartoon broadcasters, meanwhile, are currently pursuing different high-def strategies. Over at Nickelodeon, there are no HD toon programs and none are planned, says Alison Dexter, senior vice president of production at Nick. “We could do our shows in 16:9, and it’s possible that we may soon do this. But (for us) HD is really more about live action and we produce all (those) new shows in HD,” Dexter says.

As of January 1, 2007, Cartoon Network will produce all its toons in HD. Among the HD series to be delivered this year: *Class of 3000*, *Foster’s Home For Imaginary Friends*, *Camp Lazlo*, *The Grim Adventures of Billy & Mandy*, *The Life and Times of Juniper Lee*, *Squirrel Boy*, *My Gym Partner’s a Monkey* and *Ben 10*. *Juniper* and *Camp Lazlo* were the first series produced in high-def beginning two years ago. “While there are no immediate plans for Cartoon Network to broadcast in HD, we thought it prudent to be prepared for the future,” says CN executive vice president/general manager, Jim Samples. ■

**Chris Grove** is a Los Angeles-based journalist and actor. If you have any hot tips for Chris, he can be reached at [edit@animationmagazine.net](mailto:edit@animationmagazine.net).



Bassam Kurdali’s *Elephants Dream* was released as a high-def DVD.



## Two New Toons Heat Up Korean Scene

Last month, at a special awards ceremony hosted by the Korea Cultural and Content Agency (KOCCA) in Seoul, Yang Yeon-Soon's *1001 Nights of Folktales*, Heewon Entertainment's *Janggeum's Dream*, and ICONIX and OCON's international hit *Pororo* received the 2006 Korea Cartoon Animation and Character Awards.

"It was the production industry that used to lead the Korean economy, but this role will soon be usurped by these creative industries", said Myeong-Gon Kim, Minister of Culture and Tourism. "The Ministry will do its best to promote Korea's cartoon, animation and character industries."

KOCCA actively promotes Korean companies involved in animation, character licensing, music, comic publishing, mobile and Internet content development by serving as a global liaison between Korean cultural content providers and partners all over the world.

Two new KOCCA-sponsored properties are poised to generate a lot of attention this year: Character Plan's *Colin the Invincible* is a clever new series seeking co-production partners. It centers on a sev-

en-year-old adventurer who is described as "the medieval version of a younger MacGyver!" Targeting five- to nine-year-old audiences, the show will use a mixture



*Tales of Greenery*

of Toonz, Maya, After Effects and Photoshop and combine 2D and CG animation.

"Whenever he gets into trouble, Colin always finds his peaceful way out with his brilliant ideas and inventions," says Character Plan's president Donny Lee. "When you're a seven-year-old prince, you'd better be quick on your feet or else you're dragon food." Complicating matters is Colin's sister, Princess Trixibelle, who insists on helping when all she does is add to our hero's troubles. London-based animation production outfit White Rabbit (launched

by Adam Selly and Sean O'Kelly) is the show's co-producer. Corsham Ent's Alastair Swinnerton (*The Tale of Jack Frost*) is on board as writer and co-developer.

Also making the rounds in the first quarter is *Tales of Greenery*, a 26x15-minute show which premiered on Korean public TV (KBS) in November. Winner of several KOCCA and SICAF awards, the toon was created by FFANGO Entertoyment, under the direction of producer Jeadae Moon. "The inspiration came from the natural warmth that children have when they share ideas with each other," says Iconix director of program development Mikyeong Jung. "The show uses puppet animation to reflect the sensibilities of children. We really want to express the happiness of young kids, which is different from adults."

The gentle-toned series is set in a distant village called Greenery, where five friends—an inventor, a painter, a cook, a pilot and a little girl with dreams of becoming a princess—live together and explore the natural world around them.

These two titles are part of the new renaissance in original properties in Korea. "The Korean animation industry is well known as a large service provider of world animation for several years," says Character Plan's Lee. "However, competitors like China and India are also growing at a fast rate. Many educational organizations are founded

and supported by the governments in these countries."

As Jung further explains, "The Korean Ministry of Culture, through its overseas agency KOCCA, encourages the animation industry as a strong growth sector. Over the last couple of years, Korean animation has generated a lot of interest, specifically in the European markets. We are hoping to see the trend continue to grow in 2007." ■

For more info, visit [www.koreacontent.org](http://www.koreacontent.org).

# ANIMATION MAGAZINE INDUSTRY DIRECTORY

**After 15 years of publishing the printed Animation Industry Directories, the online version is NOW available and, as always, our basic listings are FREE!**

To make our new directory the best in the industry we need 100% participation. Whether you are an individual artist working at home or a multinational company with corporate offices around the world, we want to help you do what you do with a global reach. Let us tell the world who you are and how to reach you.

**Please take a few moments to log into our new ANIMATION MAGAZINE INDUSTRY DIRECTORY and choose a level of listing that meets your marketing needs.**



**[www.animationmagazine.net/amid](http://www.animationmagazine.net/amid)**

## The Padded Cel

# The Cartoon World's Da Vinci Code



by Robby London

The role of children's television in the, er, expanding problem of childhood obesity is the current entrée du jour on the plate of television regulators. Last month, the U.K. banned advertising "junk food" to kids. And there is talk of doing the same in other territories including the U.S. Not to deny the weightiness or scope of the childhood obesity problem, but do you ever get the feeling that children's television exists solely to be the scapegoat for all of society's ills? Whatever the issue, we always seem to be the whipping-boy-of-choice.

But do all these regulators really believe they can stop our holy jihad to encourage every single bit of bad behavior we can—and create a generation of murderous fat sociopaths by promulgating violence, cheating, swearing, burping, s-e-x (shhhh!) and stuffing one's face with supersized fries while playing combat videogames all day? (Oh, to be young again!) Do they think they can stop us from achieving the joy, emotional fulfillment and riches we derive from ruining impressionable kids for life? Can they put a fence along the border of our evil creativity and turn back the subversive messages of our cartoons as if they were illegal immigrants to the airwaves? FAT CHANCE!

Because, you see, they are not the experts at mass communication to kids. We are! Nyah ha ha! Only we know the dark secrets of ... Fooling Unsuspecting Kids with Embedded Messages (which is known in some circles as F.U.K.E.M.). And so, to go over our evil plans, let's review these techniques right here—and they will be hiding in plain sight! Forget Da Vinci! We've

got the F.U.K.E.M. Code! If you work in animation, you already know these deep, dark secrets well.

1. Never EVER show bad consequences or punishment of antisocial or unhealthy behavior. Crime pays, baby!
2. Glorify violence, model utter disdain for cooperative conflict resolution and

4. Design characters to be *thin*, so that girls will emulate the anorexia! Wait, that's not it ... Design characters *heavy* so that obesity will not be stigmatized and overweight viewers will have zero motivation to make healthy lifestyle changes! No, wait, that's not right either. Ensure characters are of *normal weight* to disenfranchise those who do not fit the norm, making them feel like outcasts, shattering their self-image and perpetuating their unhealthy behaviors! You know what? I'm a little confused on this one—I'll have to get back to you.

5. Two words: Preschool Borat.

6. Have characters use as much scatological humor as possible, but avoid scat-singing at all times. (Regulators are easily confused.)

7. Use Dr. Phil as your psych consultant. (His scalp is also good for motion capture.)

8. Always remember that as contemporary producers of animation, a sacred mantle has been passed down to us—a special torch of artistry, craft and commitment. As keepers of the flame it is our responsibility to keep it burning at all costs. That is why we steadfastly refuse to let trivialities such as originality, aesthetics, design, story structure, character arc or emotional theme interfere with The Sacred.

Mission—the fast-food tie-in!

Heh, heh, heh! With our secret F.U.K.E.M. Code, those regulators have about as much chance as Tom Hanks at this year's Oscars! ■

**Robby London is a seasoned veteran of the animation industry. He is working on his new book, *The Strawberry Shortcake Guide to Anorexia: 10 Things I Learned From My Bratz Buddies*.**

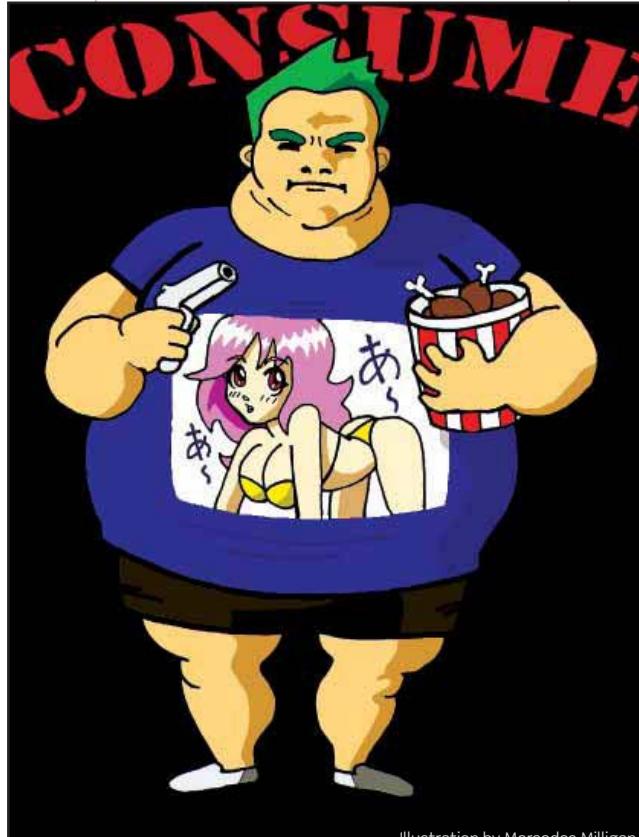


Illustration by Mercedes Milligan

demonstrate the latest illegal torture techniques kids can try at home. We understand Donald Rumsfeld is available to consult.

3. Always show the guy who scarfs the MOST Cheese Whiz getting the hottest babe. (Feel free to reverse—or mix—genders and/or replace de-humanizing adjectives and nouns. After all, we are neither sexist nor *homophobic* evildoers!)



20 - 23 / 3 / 2007  
[www.hkfilmart.com/hkfilmart](http://www.hkfilmart.com/hkfilmart)

"The most important film-trade platform in Asia" \*

**Join us for more exciting highlights**

### ANIMATION & DIGITAL ENTERTAINMENT WORLD

A one-stop pavilion for sourcing digital contents from Asia

### EQUIPMENT & POST-PRODUCTION SERVICES WORLD

Showcasing state-of-the-art shooting equipment and the finest post-production services

### TV WORLD

A thematic platform to explore emerging global TV business opportunities

Simply log on : [www.hkfilmart.com/hkfilmart](http://www.hkfilmart.com/hkfilmart)

\*Source: Results of on-site survey conducted by Oracle Added Value

*See You in March 2007*

Concurrent Events:



20-22/3/2007  
[www.haf.org.hk](http://www.haf.org.hk)



21-23/3/2007  
[www.hkmusicfair.com](http://www.hkmusicfair.com)

All of the above events are part of :



20/3-15/4/2007  
[www.esexpo.hk](http://www.esexpo.hk)



# Your Guide to the 2006 Oscar Race

[Part 2 of 3]



## Will the Pirates Team Steal Academy's VFX Golden Booty?

by Barbara Robertson

Last year, it seemed impossible to imagine how visual effects voters could choose three films from all the amazing visual effects. This year we do have wonderful effects, effects that enhance the story without overwhelming the story. But, amazing effects? Um, not so much. Except, of course, for *Davy Jones*, *Eragon*, *Angel*, *Superman*, giant waves of water, explosions, digital cities, African animals and miniature cowboys.

Do you think we're taking too much for granted? We might be, but the Executive Committee for the Visual Effects Branch of the Academy of Motion Pictures Arts & Science isn't. They honored seven films with amazing visual effects by giving the crews a chance to compete for an Oscar nomination at the annual bakeoff in January.

The effects include a return to traditional roots with in-camera work for *Casino Royale* as well as the most state-of-the-art digital work—in *Pirates* for characters, and *Poseidon* for water. Also sparking the list: Digital mutants (*X-Men*, *Pirates*), digital animals (*Eragon*, *Night at the Museum*) and a digital double (*Superman*) who proved CG is ready for its bullet-proof close up. Here's the bakeoff list in alphabetical order:

## VISUAL EFFECTS



### Casino Royale

**Studio:** Sony/MGM; **Director:** Martin Campbell; **VFX Supervisor:** Steve Begg; **VFX Shops:** Peerless Camera Company, Moving Picture Company.

**Common Wisdom:** The usual if somewhat more brutal fare of Bondian explosions and stunts shaken but not stirred helped turn this film into a thriller. The film tracks Bond's early days and, fittingly, it was created, as were visual effects in the early days, primarily in camera using real explosions, stuntmen on wires and a touch of greenscreen. Could appeal to the dry martini traditionalists in the bakeoff crowd. (And let's hear it for that dazzling CG-animated opening credit sequence!)

### Eragon

**Studio:** Twentieth Century Fox; **Director:** Stefen Fangmeier; **VFX Supervisor:** Samir Hoon (ILM); **VFX Shops:** Industrial Light & Magic, Tatopoulos Studios, Weta Digital, CafeFX, Cinesite, Digital Dream.

**Common Wisdom:** ILM raises a dragon from hatchling into a femme fatale warrior as she comes of age side by side with a young boy. Weta transforms the digital reptilian teenager into an adult



and sends her into battle against a smoky evil digital creature. The iridescent blue CG dragon couldn't save the spare, derivative story written by a teenager from the sophisticated adult critics, but she did save an empire in the story and soared into a legendary position in the Oscar race.



### Night at the Museum

**Studio:** Twentieth Century Fox; **Director:** Shawn Levy; **VFX Supervisor:** Jim Rygiel; **VFX Shops:** Rhythm & Hues, Weta Digital, Rainmaker, Maestro FX, New Deal Studios, The Orphanage.

**Common Wisdom:** Prehistoric animals that come alive, an army of tiny cowboys in miniature realistic environments and a visual effects supervisor with three Oscars under his belt promised that this film, one of the final treats of the season, would be exhibiting its magic at the bakeoff.

Rhythm & Hues (*Narnia*), Weta (*Lord of the Rings*) and Rainmaker (*The Da Vinci Code*, *She's the Man*) have done it all before, but this time, they moved the effects with comic timing. Could it be enough variation on the theme to extend this crew's happy holidays into Oscar season?



## Pirates of the Caribbean: Dead Man's Chest

**Studio:** Walt Disney Pictures; **Director:** Gore Verbinski; **VFX Supervisor:** John Knoll (ILM), Charles Gibson (additional); **VFX Shops:** Industrial Light & Magic; additional vfx: Asylum, The Orphanage, CIS Hollywood, Evil Eye Pictures, Gentle Giant Studios, Pacific Title & Art Studio, Method, Proof, Tippett Studio.

**Common Wisdom:** Even CG mavens were fooled into thinking that Davy Jones was Bill Nighy wearing makeup and rubber tentacles. The fact that he's 100 percent digital should send this billion-dollar box-office baby all the way to a nomination. Plus, there's Davy's crew of digital half-human pirates all motion captured with ILM's new, director-friendly technology, a giant thrashing sea monster, pirate ships with billowing sails that were sometimes models, sometimes full-scale sets, sometimes digital, and an island largely created by matte painters. Say, "Eye, eye, Cap'n!" for this one. Davy Jones' all-digital eyes, that is.

## Poseidon

**Studio:** Warner Bros. Pictures; **Director:** Wolfgang Petersen; **VFX Supervisor:** Boyd Shermis; **VFX Shops:** Industrial Light & Magic, The Moving Picture Company, CA Scanline Production GmbH; CIS Hollywood, Hydraulx, Gentle Giant Studios, Lola Visual Effects, Giant Killer Ro-



[www.animationmagazine.net](http://www.animationmagazine.net)

bots, Pixel Playground.

**Common Wisdom:** Will it matter that the most sophisticated fluid simulation programs on the planet combined to sink this luxury liner and flood the ship's interior with fire and water? ILM's software developed with Stanford University and The Moving Picture Company's code combined with Scanline's fluid sims made it possible for Petersen to create his next gen water disaster film. ILM's digital ship allowed actor Josh Lucas to lap the deck during a long opening shot. Can it swim to the top with effects voters even though audiences didn't stream into the theaters? The theory may hold water.



## X-Men: The Last Stand

**Studio:** Twentieth Century Fox; **Director:** Brett Ratner; **VFX Supervisor:** John Bruno; **VFX Shops:** Hydraulx, Weta Digital, The Moving Picture Company, Lola Visual Effects, Framestore CFC, Cinesite, Soho VFX, CIS Hollywood, Kleiser-Walczak, Pacific Title & Art Studio, G Creative Solutions, New Deal Studios.

**Common Wisdom:** The short production schedule caused vfx supe John Bruno to do as many effects in-camera as he could, something he prefers anyway. Even so, it took a dozen visual effects studios to handle a battle on Alcatraz (Weta), Angel's wings (Framestore CFC), and all the mutations for these better than human characters. Lola Visual Effects stepped out of the shadows and admitted de-aging Xavier (Patrick Stewart) and Magneto (Sir Ian McKellen) in 99 shots. Bruno managed the mix with masterful competence, which might be richly rewarded.



## Superman Returns

**Studio:** Warner Bros. Pictures; **Director:** Bryan Singer; **VFX Supervisor:** Mark Stetson; **VFX Studios:** Sony Pictures Imageworks, Framestore CFC, Rhythm & Hues, Rising Sun Pictures, The Orphanage, Photon VFX, Frantic Films, Lola Visual Effects, Pixel Liberation Front, Eden FX, New Deal Studios.

**Common Wisdom:** It seems so long ago that Superman caught a Boeing 777 with a fiery space shuttle on its back and brought it to a gentle stop in a baseball stadium, stopped a bullet with his steely blue eyes, battled Lex Luther and nearly died from kryptonite poisoning—but it was only seven months ago! Sony Imageworks' close-up shots of digital Superman flying through downtown Metropolis, Rhythm & Hues' water rescue, Rising Sun's young Clark Kent leap through the fields, The Orphanage's bank heist and Frantic Film's crystals could power this film into a nomination.

**No Love from the Golden Guy?** Charlotte's Web's wonderful spider, rat, crows and talking animals. Too much like Babe, perhaps, but they were Some Effects. The almost indie films *The Fountain* and *Pan's Labyrinth* with beautiful but perhaps not state-of-the-art effects. *Mission Impossible III*—go figure (is everyone still sick of Tom Cruise?). One always gets away, or maybe two: *Flags of Our Fathers*—perhaps the voters had seen one too many war movies. Other coulda been a contenders: *Flyboys*, *The Da Vinci Code*, *Invincible*, *V for Vendetta*. Look for shots from many of these films in the Visual Effects Society competition. ■



# Exhibiting Lively Museum Pieces

VFX master Jim Rygiel reveals the secrets of making the CG creatures of *Night at the Museum*. **by Ron Magid**

**S**ome may see it as a surprising follow-up to Peter Jackson's *Lord of the Rings* trilogy, but in a sense, it was the only logical choice for Oscar-winning visual effects supervisor Jim Rygiel. After spending half a decade creating Middle-earth, he needed a good laugh—or two—hence his recent, if unlikely, forays into comedy, beginning the year with *Click* and ending it with director Shawn Levy's *Night at the Museum*.

The ambitious farce, wherein night watchman Ben Stiller is harassed by various exhibits that come to life in the wee hours, including an animated tyrannosaurus rex skeleton, a pride of African animals and hordes of miniature cowboys led by Owen Wilson. The work, which tapped Rygiel's skill sets from *102 Dalmatians* and *Rings*, might just net him another Oscar. "There are a lot of complicated, invisible effects," Rygiel says. "Rhythm & Hues did the bulk of it, along with *The Orphanage*, *Rainmaker* and *Image Engine*."

Museum's 400-plus fx shots almost invariably involve hand-animated characters, which Rygiel was determined

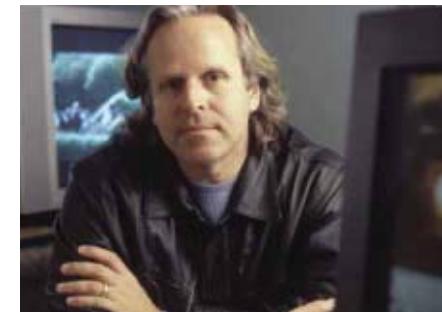
to keep real, especially when the African animal exhibit comes to life. "We toyed with 'Do we want to shoot a real lion?'" Rygiel says, "but we needed a lion, a zebra, an elephant and a monkey together in the same scene, which would've been very difficult with live action because you'd have to shoot each one separately. That's difficult to shoot as it is, but we'd have had to disinfect the studio after each animal. The main goal was to make the African

"You can easily build a CG dog and stick it out there, but it doesn't look real until you start working on the mucous membrane in the eye. Very subtle things bring it to life hundredfold, and it was sort of caring for all that that made these things look real."

—Oscar-winning vfx supervisor Jim Rygiel

animals look real, not caricatured. We wanted the lion to act like a real lion but hit its marks."

Fortunately, Rygiel had some small experience making a hundred or so extremely convincing dalmatians—so he knew what had to be done to convince



Vfx supervisor Jim Rygiel

audiences they were looking at real African animals. "You can easily build a CG dog and stick it out there, but it doesn't look real until you start working on the mucous membrane in the eye," he explains. "Very subtle things bring it to life hundredfold, and it was sort of caring for all that that made these things look real. After seeing the work Rhythm & Hues did for *Narnia*, I was pretty certain we could pull it off."

One of the trickier effects was making the t. rex skeleton look alternately ferocious and cuddly. Stiller initially notices the extinct predator drinking at a water fountain, at which point it roars and chases him. "We put a lot of character into those bones because in the beginning we wanted to scare Ben out of his mind that this t. rex skeleton is running loose in the museum, but then very quickly it goes into puppy mode, starts wagging its tail and realizes all it wants to do is play fetch!" Rygiel grins. "Our main goal was to make it feel like

it's literally sitting there in front of Ben Stiller and not just a CG re-creation, but it's harder to make a bag of bones look like something, whereas when you have skin, you can do smiles and things—you have one extra layer to portray the emotion in. At least a mime

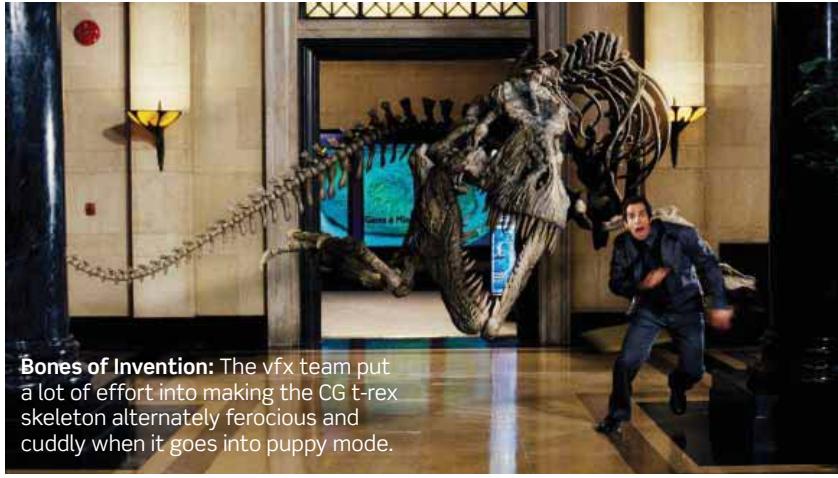


can still use his face! The character is all in his body movement, which could've been difficult to portray, but Rhythm & Hues did a good job."

Beyond animating the puppyish prehistoric skeleton, Rygiel's team created astounding miniature environments for Owen Wilson and his fellow toy cowboys and Roman soldiers. Even the gravel looks

unnaturally big, which gives the living dioramas a very real unreality. "It's the right scale gravel and grass and stuff for a diorama," Rygiel says. "We started with miniature sets so we spent a lot of time crawling around on our bellies taking photographs three inches off the ground—we had to literally cut holes in the model landscape to get our cameras low enough."

Entering the micro-world introduced a new set of depth-of-field problems. As Rygiel explains, "We realized we needed endless depth of field for our characters to appear three inches tall, but the focus fell off very quickly, no



**Bones of Invention:** The vfx team put a lot of effort into making the CG t-rex skeleton alternately ferocious and cuddly when it goes into puppy mode.

matter how much light we pumped into the model, and despite the fact we were shooting with still cameras."

So how does one create depth in a miniature environment? "We decided to do the whole world in virtual," Rygiel explains. "We shot multiple tile sets in-depth on the model landscapes: We'd look forward and then focus like ten times to get far and near, then we'd blend those all together, and then, that way we could control the focus on the whole thing."

According to Rygiel, the environments were generally all 2D matte painting set extensions, derived from

the real dioramas. "We did a lot of motion capture for the scenes of cowboys cooking around the campfire and playing the harmonica, pick-axing on the railroad—all those things had to look real to match with our live-action guys in the foreground (Owen Wilson and his compadres and

the Romans)," he says. "We then tiled several more rows, but the other 5,000 miniature soldiers behind them were all computer-generated using Massive software. It was tricky getting the real people and all that to blend in with the miniature world and look real."

Despite all the hardships, in a way, *Night at the Museum* was like going home for Rygiel. He offers, "It had that same cornucopia of effects as *LoTR*, all folded into a comedy." ■

**Ron Magid** is a Los Angeles-based journalist who specializes in visual effects.

**Fox's** *Night at the Museum* is currently playing in theaters nationwide.



R&H India's 3D animated Amaron commercial (car battery company).

## Cause & Effect

# Rhythm & Hues' Smooth Passage to India

by Barbara Robertson

When the Los Angeles-based visual effects studio Rhythm & Hues first traveled to India around six years ago, the studio had outsourcing in mind, or perhaps they would find a studio to buy, according to Mumbai-based managing director Prashant Babu Buyyala. "We could see the potential, but people were just throwing money around, hoping it would stick, and the artists were working in sweatshops," says Buyyala.

A year later, they returned and decided to build a studio from the ground up, one that would incorporate R&H's set of values—good working conditions, health care, reasonable salaries, on-site café and so forth. "Blending in the cost advantages of India with the U.S. helps Rhythm & Hues be cost competitive," he says.

The result is a state-of-the art facility in a Mumbai suburb in which artists contribute to

the ongoing work on Hollywood films being carried out at the Los Angeles facility. The five-year-old Indian facility has grown from three people to around 150, two-thirds of whom are staff artists. This year, they created their first 3D animated TV commercial for the Indian market, a feat that would have been impossible five years ago. "This was something very unusual for the Indian market," Buyyala says. "There have been few CG commercials and rarely have they been high end."

The first problem R&H encountered in India was fundamental: No one in India had created the kind of high-end visual effects that R&H had in mind. "They didn't understand what we meant by high quality," Buyyala says. "They were used to doing three shots a day, not three shots in three weeks."

Thus in the beginning R&H had the artists in

India work only on rotoscoping, wire removals and simple composites. Then, year by year, with training from the U.S. facility, they began to do greenscreen removals and full composites. They moved into the 3D world with camera tracking and match moving. And then, slowly, animation, modeling and lighting, working with Rhythm & Hues' proprietary software, which takes advantage of NVIDIA cards. Now, the India facility has eight 3D character animators on staff (compared to around 80 in LA), and these character animators tiptoed into the feature film world on *Garfield: A Tail of Two Kitties*.

So, when director Vaibhav Kumaresh asked if they'd be willing to create a CGI commercial, Buyyala believed the timing was right. "I felt like we'd finally gotten the various groups trained in the 3D disciplines, and they had gotten enough exposure to all the different stag-



Prashant Buyyala



Vaibhav Kumaresh

# Game Developers Conference

CMP  
United Business Media

**REGISTER TODAY!**  
[www.gdconf.com](http://www.gdconf.com)

# TAKE CONTROL

[www.gdconf.com](http://www.gdconf.com)

Register by January 31, 2007 and save up to 35%  
on conference passes!

MOSCONE  
CENTER

MARCH 5-9  
2007  
SAN FRANCISCO

## THE VISUAL ARTS TRACK



The focus of game art is shifting from simply attaining the best possible production quality to exploring new ideas and art styles that allow a game to stand out from the competition. The Visual Arts track provides longer format classes to allow speakers the time to walk attendees step-by-step through the latest tools and techniques. Each class will be self-contained to provide the specific practical knowledge of advanced techniques that will take game art in new directions.

### CHECK OUT THESE SESSIONS!

Athletic Performance—Intelligent Believable Characters  
HENRY LABOUNTA & ERIC ARMSTRONG, ELECTRONIC ARTS CANADA

High-Def Outdoor Environments  
MICHAEL KHAIMON, CRYTEK

4D in Zero Space: Living Games with Procedural Textures  
SEBASTIEN DEGUY, ALLEGORITHMIC

The Creation of SAINT'S Row's Open World  
JASON HAYES & KENNY THOMPSON, VOLITION, INC.

Cityscape: Stilwater  
JASON HAYES & KENNY THOMPSON, VOLITION, INC.

## Cause &amp; Effects

continued from page 44

es to attempt something this ambitious," he says. "The only way to push ourselves would be to do something on our own."

Moreover, the project tied nicely into a long-term goal. "We have been interested in the idea of working on Indian characters and in developing an Indian style of animation," he says. "This seemed like a good opportunity."

The TV spot was the third directed by Kumaresh for Ogilvy & Mather's Amaron campaign. For the first two, Kumaresh, who primarily animates using 2D and stop frame, chose claymation and the campaign turned the car battery company into a brand name. For the third spot, Kumaresh wanted more characters, more scenes and crowds, so he decided to try a CG version of claymation for the one-minute film. He knew the studio's potential: Three years earlier R&H had hired him as a freelance animation director. And he was right. The spot aired in August and shortly after, won an Award of Excellence for short films in the professional division on International ASIFA Day.

Around 40, maybe 50 people at the studio touched the film as it moved through the pipeline. It took around two months to complete. "We were ramping up for *Night at the Museum*," Buyyala says, "so we had an animation supervisor from R&H training the team, and he helped guide some of our senior animation supervisors."

Otherwise, the India division was on its own. That was the point of the project, and it wasn't always easy. "In the past, things were set up for us as a black box," Buyyala says. "Now we had to figure out how to make decisions about what to do when."

Although it might seem at first that choosing a project that mimicked claymation would make the process easier, that wasn't the case. "Everything we did had to look like claymation and capture the director's signature style," says Buyyala. "So, the characters couldn't be clean and smooth; they needed to look like they'd been hand sculpted. And we couldn't create a model by doing half and flipping it to do the other half. The models had to be non-symmetrical."

And there were seemingly no end of models to build—more than 50 at last count—plus variations for the crowd scenes. The director wanted every prop to have its own unique feel, and he had a unique vision for every character.



Garfield 2

The characters are all caricatures of the Indian culture—a fat uncle watching television, Indian politicians, sports stars and entertainers. A well-known DJ is spoofed, as is a famous wardrobe malfunction that happened as a model walked down the ramp during a fashion show. "Everything tied directly into the Indian popular culture," says Buyyala.

For these characters, vehicles and props, the crew created 90 rigs—22 complex rigs for the biped characters, 10 for unique props and dozens of basic rigs for additional props. The DJ, for example, had controls for his hair beads, headphones, ponytail, cap flap and hood in addition to more typical controls.

In addition to rigging the asymmetrical

only. It made a difference.

"Everyone has more confidence now," says Buyyala. "Before, they saw individual pieces. Now they understand the bigger picture, so things are in context."

Plus, being able to work on an Indian project was a big bonus. "It's on TV so they can show it to their relatives and everyone can associate with it," Buyyala says. "I talk to people in India who are not in our industry and tell them that we worked on *Narnia* and *Garfield*, and they say, 'OK, that's cool.' The Hollywood thing is not their culture. But, when I say that we did the Amaron commercial, their eyes light up. They connect to it."

With 1.2 billion people in India and a growing

**"We have been interested in the idea of working on Indian characters and developing an Indian style of animation ... this seemed like a good opportunity."**

**—Prashant Babu Buyyala, Rhythm & Hues India's managing director**

characters, the riggers also handled vehicles that morphed from one thing into another—an Ambassador into a stretch limousine, a car into a UFO. And, they rigged a crowd for a stadium sequence. For animation, the crew primarily used bone-driven action with corrective controls, and they animated the fashion model's clothes using blend shapes.

As they worked on the film, the team knew that they could ask people in Los Angeles for help if needed—everyone in both countries can see everything from all the projects—but this time, the Indian side got moral support

middle class, Buyyala believes that eventually there will be a market for Indian animation. "They're being fed Hollywood work now, which is great, but they don't relate to it so well," Buyyala says. "I think there will be a tremendous market for entertainment and content Indians can relate to. I don't know when. But we'd like to contribute to it." ■

**Barbara Robertson is an award-winning journalist who specializes in vfx and CG technologies. If you have a suggestion for her, you can email her at [broberton@animationmagazine.net](mailto:broberton@animationmagazine.net).**



FROM 13 TO 15 JUNE - [ANNECY.ORG](http://ANNECY.ORG)

# ANNECY 2007

## INTERNATIONAL ANIMATED FILM MARKET

Be at the right place at the right time

5,700  
participants

920  
companies

250  
exhibitors

160  
buyers

62  
countries

300  
journalists

## Tech Reviews

by Todd Sheridan Perry



### Toon Boom Studio v3.5

Over the past hundred years, the tools for animation have become more sophisticated, making animators' job easier and production pipelines smoother. Some software developers have decided that techniques

backgrounds, setup animation cameras and even cut to audio. This is within the program itself. You can also bring in outside material from scans, Photoshop, Flash or whatever. This makes it so a studio can utilize classically trained animators who feel more comfortable with paper—or matte painters who may like Photoshop better—without retraining.

Whether you create the artwork within the program, or import it, the images are vectorized—making the linework editable and resolution independent—

exactly like Flash animation.

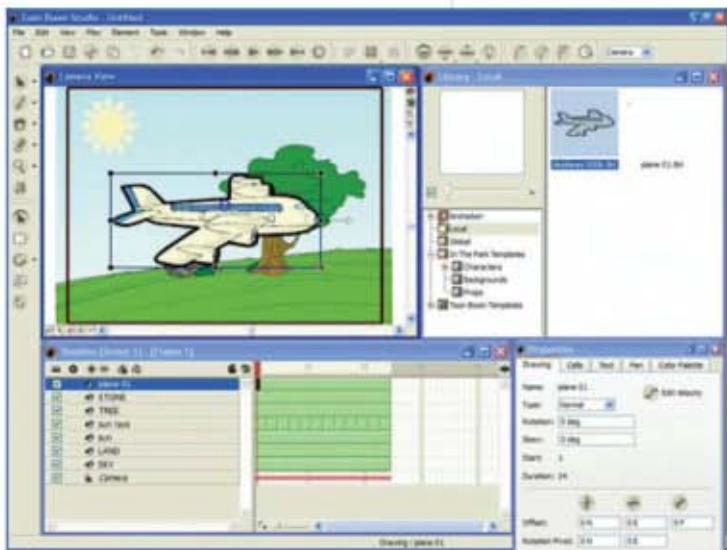
There are actually quite a few comparative features between Toon Boom and Flash, but mainly from a technical standpoint—vector-based artwork, timeline-based animation, etc. But, according to Shavonne and Kristen, the editing tools in TBS exceed those in Flash and are much more artist-friendly.

What stands out for me personally, is the animation camera set-up, which allows for traditional animation direction using fields and compass values to indicate pans and zooms. The different artwork can be put into "pegs" (another migration from the old days), which can be

moved independently, or as a whole to create complex rotations and translations—a task which is tedious at best in Flash. The camera is calculated in 3D space (like a physical animation camera on a stand) and the artwork can be placed at greater depths than right on top of each other. This inherently allows for a multi-plane setup—another task that is near impossible in Flash without a ton of work.

Shavonne and Kristen say that the crux of the difference between TBS and Flash is that Flash is a graphic-design tool created to make animation for the web, while Toon Boom is an animation production tool that so happens to be able to create animation web, but also feature films, television and everything in between. The difference may sound small, Shavonne says, but when you are in the middle of production the original intent of the tools has a very clear impact on the workflow.

From my past experience with animation production, I can see immediately how effective the toolset in TBS would be. In Shavonne and Kristen's

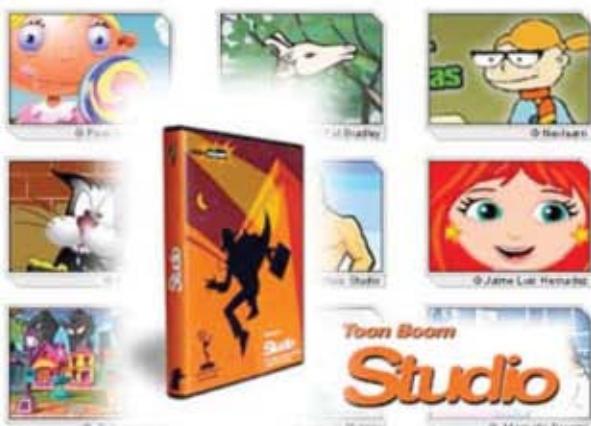


## VISUAL EFFECTS

developed over the last century are somehow archaic, and that they know better. This attitude is detrimental to production. I have found, however, that the Emmy Award-winning team at Toon Boom Animation has been able to accommodate new technology while still embracing the tried and true techniques that have been used to create hundreds of thousands of animated features and television shows.

I haven't personally been part of 2D animation production for many years now, so I elicited the help of my friends Shavonne Cherry and Kristen Sych, who between the two of them have 35 years worth of experience—plus, Shavonne has worked closely with Toon Boom in production for the past year.

In broad terms, Toon Boom is an entire animation studio in a box. You can draw and paint animation cels, paint



more recent and involved activity with the tool, there is no question that Toon Boom is their tool of choice. And at a

continued on page 50

## ★ THE FORUM FOR EUROPEAN ANIMATION FILMS

Potsdam-Babelsberg (Germany),  
From Wednesday 7<sup>th</sup> until Friday 9<sup>th</sup> March 2007



## CARTOON (AISBL)

European Association of Animation Film  
Bd Lambermont 314 - 1030 Brussels - Belgium  
Tel (32) (2) 242 93 43 - Fax (32) (2) 245 46 89  
movie@cartoon.skynet.be

[www.cartoon-media.be](http://www.cartoon-media.be)



A programme of the European Union



European Commission  
Information Society and Media

medienboard.  
Berlin-Brandenburg GmbH



## Tech Reviews

continued from page 48

current price of \$329, it's not all that much more expensive than Flash.

**Website:** [www.toonboom.com](http://www.toonboom.com)

**Price:** \$399.99; **Upgrade from Express** \$299.99; **Upgrade from Academic** \$249.99; **Upgrade from V2.5 or V3:** \$99.99

### Toon Boom Storyboard

**A** major part of animation production as well as film production is storyboarding. Storyboarding provides for a quick way for the director to visualize the story, which, up to this point, has been a bunch of words. Furthermore, once the story and structure has been flushed out, the storyboards provide a roadmap for the rest of the crew so that everyone knows exactly what needs to be done.

Normally, the director sits down with a storyboard artist, who thumbnails the composition of the shots and the action written out in the script. These drawings are sometimes put up on a corkboard to analyze the story as whole. From there, the boards can be cut in an editing program to gauge timing and coverage. In an animation production, this helps to make decisions about what to animate and what to eliminate—before the trouble and cost of animation is actually spent. In traditional filmmaking, it not only shows the timing, but also the coverage, so you know what you have to shoot on set.

There are some filmmakers who would argue that they like the spontaneity of shooting on the fly. But I find that it's best to have a game plan (the storyboards), and if opportunities arise on set, then I can waver. However, if I'm sitting there trying to make a decision

with 75 crew members on overtime, then producers get angry.

Toon Boom Animation knows the importance of storyboarding, as it knows the importance of a traditional animation pipeline. They have created Toon Boom Storyboard strictly to simplify and add to the storyboarding process.

First and foremost, Storyboard provides a drawing board. Like Toon Boom Studio, anything that you draw is vector based so it's editable and scalable. You might ask "Why should I use Storyboard when I can use Photoshop, or Alias Sketch, or any number of other software packages?" The answer is that by doing it in Storyboard, you have direct access to everything else that makes Toon Boom beneficial.

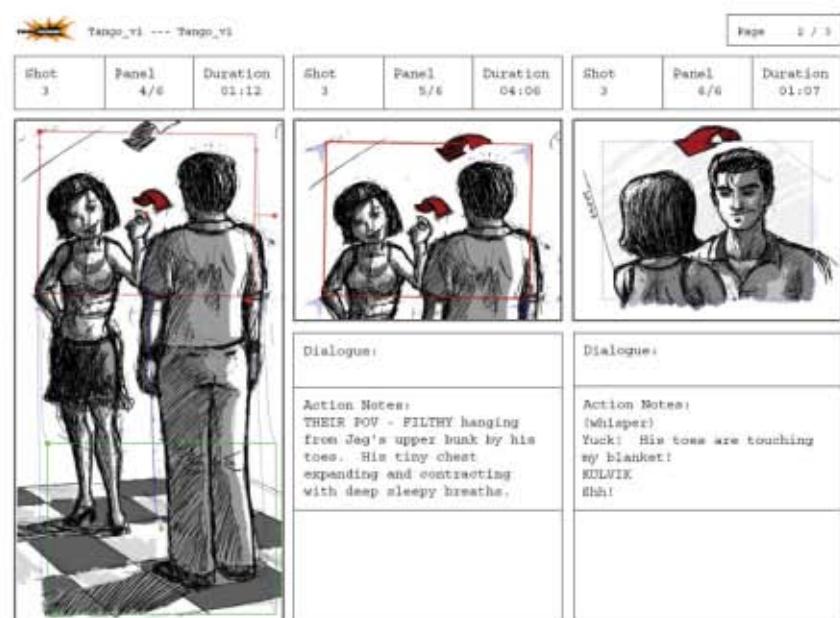
As you create your boards, information about the scene can be placed about dialogue, action and additional notes. Storyboard keeps track of the shot duration based on the built-in

placed on different layers, which can each be animated independently. Audio can be tied to the animation, so that the boards can be played back in sync with a soundtrack or dialogue.

Once you start building the story, it can be viewed in an overview setup, or a horizontal and vertical setup for printing purposes, which include all of the notes. As you draw or import assets, they can be published to the storyboard library where they can be easily recycled for new panels.

Once you have a storyboard sequence, it can be exported as an EDL if you want to bring it into a non-linear editor like Avid, Final Cut, or Premiere. You may also export directly to any number of other Toon Boom products like Opus, Harmony and Studio.

With all the benefits that Toon Boom has to offer, I would really like to see in the next version a way to import scripts from Final Draft or Screenwriter



timeline. Every board that is added is placed in the timeline and can be adjusted dynamically. Since time is now a factor in the boards, things can happen over time. The camera can pan, dolly and roll. Drawings can move and stretch. The drawings can also be

so that a template of scenes, characters and props will automatically be created.

**Website:** [www.toonboom.com](http://www.toonboom.com)

**Price:** \$899.99; **one-year support package:** \$99.99; **two-year support package:** \$139.99 ■

# Electronic Media's Essential Destination

THE JOURNEY OF A LIFETIME  
BEGINS HERE...

When the world of electronic media embarks on a quest for the latest tools, techniques, standards and knowledge, there's only one true destination: NAB2007. Whether you're making the transition to HD, preparing to broadcast the 2008 Olympic Games, looking to invest in hot technologies like IPTV and mobile video, seeking tools to help create and refine content, exploring new revenue streams, or simply trying to remain ahead of your competition, the most direct route to success can be found at NAB2007.

Uniting the creative process with the converging technologies that are delivering electronic media's future, NAB2007 is undeniably the world's marketplace for new product introduction and the single greatest gathering of the industry—more than twice the size of any other event. If you are an audio or video production professional, broadcaster, content owner or distribution channel provider, NAB2007 is your passport to opportunity. Get ready to form strategic partnerships, take advantage of advanced training and education and discover the innovations driving the future of entertainment, information and enterprise communications.



**NAB2007**  
THE WORLD'S LARGEST ELECTRONIC MEDIA SHOW

**Conferences: April 14-19 • Exhibits: April 16-19**  
Las Vegas Convention Center • Las Vegas, Nevada USA

*Let your journey begin!*

[www.nabshow.com](http://www.nabshow.com)

## Digital Magic

# Hot Animated Ads for Cold Days



by Chris Grove

When Wal-Mart showcases a farting bear in one of its TV ads, can the apocalypse be far off? We'd better hope not. Because the flatulent plush is a recurring character in two recent Aardman-animated spots produced for the retailing giant. The ads, created for movie theaters and TV, mark the first time that Wal-Mart has used branded animated characters for its advertising.

The campaign is headed by ad agency The Geppetto Group, which specializes in marketing to young consumers. Farting in various venues has become a hallmark of feature-length animated movies from the big U.S. studios, so its presence in the retailer's ads is hardly a move that breaks new ground.

Fortunately the main characters in the spots, Wally and Marty, have no apparent digestive problems. They are (can't you just hear the pitch session in Bentonville, Ark.?), two renegade elves that set up their own cutting-edge toyshop at the North Pole. While it may be dicey to dis Santa's crew, Wal-Mart can afford to take a few risks. With over \$300 billion in worldwide sales, its gross receipts account for 2.5 percent of the GNP of the U.S. That's a lot of breathing room.

The new spots are helmed by Paul Smith, a one-time iconoclast (like most of his Aardman colleagues) who reportedly quit animation school and taught himself to be a director by filming clay figures with an old 16mm stop-motion camera in his unheated garden shed in rural Sussex, England. Among other things, the spots allow Aardman to show off its 3D CGI expertise, something that often gets lost in the seemingly perpetual focus on the shop's signature stop-motion claymation work of Nick Park, et. al.

Early on in the production of the Wal-Mart spots, a decision was made to use a more classical, Warner Bros.-type background design to keep viewers focused on the story and characters. "The stylized nature of Wally and Marty demanded a simple background. So we dropped any fancy, photorealistic texturing," says Smith. For example: Painted rectangular

graphics were used to describe ice blocks rather than modeling each one as a unique 3D shape. "As a result, the spot has a cartoony, 2D feel, rather than (one of) show-off photorealism. That would have taken away from the characters," Smith continues.

Tech aspects: To make the spot, Smith's team used LightWave with some third-party plug-ins. Worley's FPrime was used for previewing and rendering. Sasquatch was used for the hair. Compositing was done in After Effects 7.0.

The company says that Wally and Marty are intended for use year-round. The connection be-

So to show the kids that they're keeping it as real as a software developer can, they recently hired the creative gurus at New York-based INTERspectacular to be part of the new advertising campaign, *Faces of Adobe*.

Not only did INTERspectacular creative directors Luis Blanco and Michael Uman participate in the campaign, they collaborated closely with Adobe's ad agency Goodby, Silverstein & Partners. *Faces* focuses primarily on the creative types who use Adobe's popular tools. "As long-time users of Adobe products and others, we have always seen soft-

ware developers take a more conservative approach to how they market themselves," says Uman. "We were excited to see our work showcased, and happy to see Adobe speaking to the creative community in a new way."

In addition to the campaign, Adobe has just launched its new web site, *Creative Mind* ([adobe.com/creativemind](http://adobe.com/creativemind)). The interactive results are a free-flowing, whimsical animated experience that shows off the new capabilities of the Adobe Creative Suite 2.3 software package within the abstract framework of a designer's mental universe. "INTERspectacular was a perfect fit for the campaign," says Goodby creative director Mark Sikes. "Their work is original, smart and quite often hilarious. They're able to switch seamlessly from one aesthetic to the next and create compelling animated characters."

Founded in 2003 by Blanco and Uman, INTERspectacular has created brand and image campaigns for a variety of broadcast and commercial clients including the re-branding of Viacom's Comedy Central Network in 2004. More recently Target and Virgin Mobile have been clients. To see some of the lads' *Faces of Adobe* work, see [interspectacular.com/adobe](http://interspectacular.com/adobe). ■

**Chris Grove** is a Los Angeles-based journalist and actor. If you have any hot tips for Chris, he can be reached at [edit@animationmagazine.net](mailto:edit@animationmagazine.net).



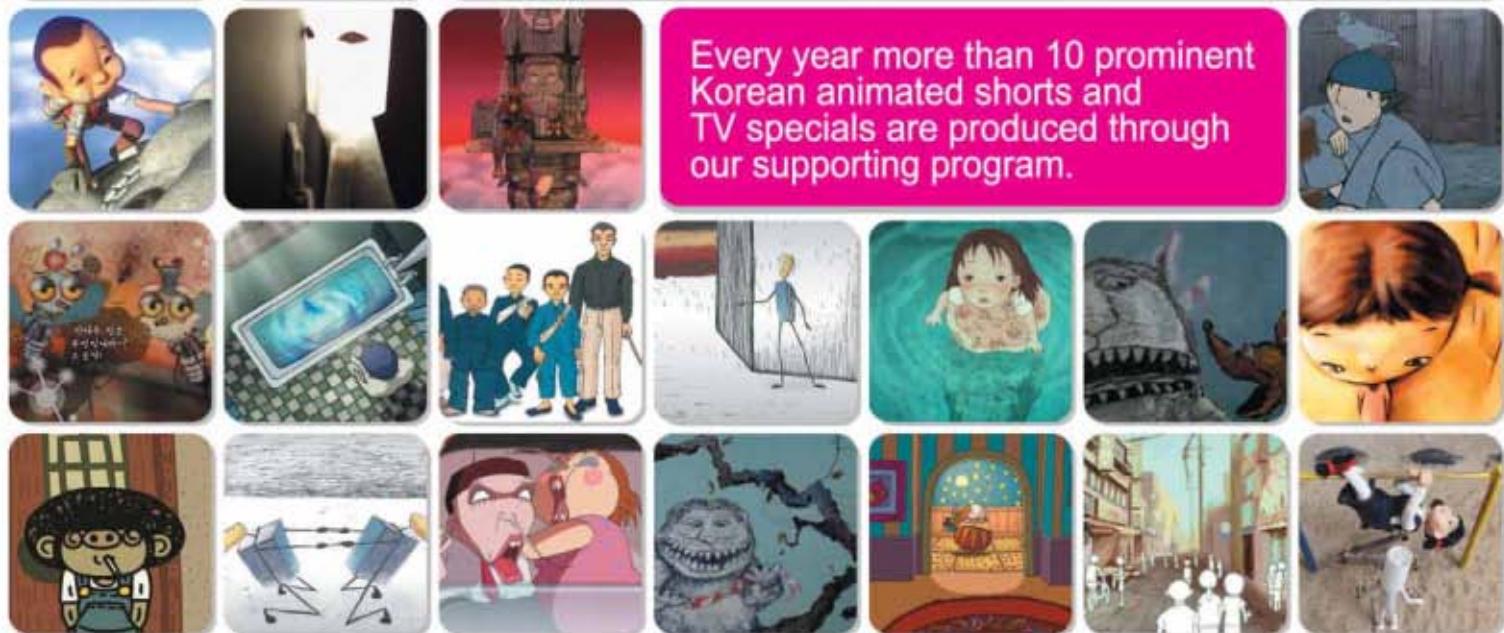
tween the characters and traditional holiday icons was just for Christmas 2006.

### Awesome Adobe Pitchmen

Even if you're a world-beater like Adobe (or maybe even because of it) you still need to stay cool if you want to continue to rule your niche.



Every year more than 10 prominent Korean animated shorts and TV specials are produced through our supporting program.



[www.sicaf.or.kr](http://www.sicaf.or.kr)

Market place focusing on Asian animation organized by Seoul Animation Center

Tel : 82-2-3455-8351\_Fax : 82-2-3455-8369\_e-mail : [frank66kr@sba.seoul.kr](mailto:frank66kr@sba.seoul.kr)



8-145, Yejang-Dong, Jung-Gu, Seoul, 100-250, Korea  
Tel : 82-2-3455-8353\_Fax : 82-2-3455-8369\_e-mail : [cinejung@sba.seoul.kr](mailto:cinejung@sba.seoul.kr)

Event	Date	Place	Website
Bangkok Int'l Film Festival	Jan. 26-Feb. 5	Bangkok, Thailand	<a href="http://www.bangkokfilm.org">www.bangkokfilm.org</a>
Int'l Toy Fair Nuremberg	Feb. 1-6	Nuremberg, Germany	<a href="http://www.spielwarenmesse.de">www.spielwarenmesse.de</a>
Victoria Independent Film & Video Festival	Feb. 2-11	Victoria, BC, Canada	<a href="http://www.vifvf.com">www.vifvf.com</a>
Animex 2007	Feb. 5-9	Middlesbrough, U.K.	<a href="http://www.animex.net">www.animex.net</a>
Animex Student Animation Awards	Feb. 5-9	Middleborough, U.K.	<a href="http://animex.tees.ac.uk/student_awards.cfm">http://animex.tees.ac.uk/student_awards.cfm</a>
KidScreen Summit	Feb. 7-9	New York, NY	<a href="http://www.kidsscreensummit.com">www.kidsscreensummit.com</a>
Dam Short Film Festival	Feb. 8-11	Boulder City, Nevada	<a href="http://www.damshortfilm.org">www.damshortfilm.org</a>
57th Berlin Int'l Film Festival	Feb. 8-18	Berlin, Germany	<a href="http://www.berlinale.de">www.berlinale.de</a>
San Francisco Independent Film Festival	Feb. 8-20	San Francisco, CA	<a href="http://www.sfindie.com">www.sfindie.com</a>
T.O.T.Y. (Toy of the Year) Awards	Feb. 10	New York, NY	<a href="http://www.toy-tia.org">www.toy-tia.org</a>
DIY Film Festival	Feb. 10	Los Angeles, CA	<a href="http://www.diyconvention.com">http://diyconvention.com</a>
American Int'l Toy Fair	Feb. 11-14	New York, NY	<a href="http://www.toymart.com">www.toymart.com</a>
34th Annual Annie Awards	Feb. 11	Glendale, CA	<a href="http://www.annieawards.org">www.annieawards.org</a>
VES Awards	Feb. 11	Los Angeles, CA	<a href="http://www.vesawards.com">www.vesawards.com</a>
The Orange British Academy Film Awards	Feb. 11	London, U.K.	<a href="http://www.bafta.org">www.bafta.org</a>
Animated Exeter	Feb. 12-24	England, U.K.	<a href="http://www.animatedexeter.co.uk">www.animatedexeter.co.uk</a>
Katsucon 13	Feb. 16-18	Arlington, VA	<a href="http://www.katsucon.com">www.katsucon.com</a>
Anima 2007	Feb. 16-25	Brussels, Belgium	<a href="http://www.awn.com/folioscope">www.awn.com/folioscope</a>
MegaCon 2007	Feb. 16-18	Orlando, FL	<a href="http://www.megaconvention.com">www.megaconvention.com</a>
17th Niigata Int'l Film Festival	Feb. 17-25	Niigata, Japan	<a href="http://www.info-niigata.or.jp/~eigasai">www.info-niigata.or.jp/~eigasai</a>

## Faculty Positions CalArts Program in Character Animation (Search re-opened)

California Institute of the Arts (CalArts) School of Film/Video is conducting searches for faculty positions in its Character Animation Program: Layout/Perspective instructor/artist (PT) and Illustration/Sculpture instructor/artist (PT). All appointments will begin in September 2007; the deadline for applications is April 13, 2007. To apply, send a letter of interest, a current resume, and samples of creative work to

**Steve Anker,  
Dean of the School of Film/Video,  
CalArts,  
24700 McBean Parkway,  
Valencia, CA 91355.  
[www.calarts.edu](http://www.calarts.edu).**  
EOE.

**CALARTS**

**LUNAFEST™**  
THE PREMIERE SHORT FILM FESTIVAL THAT  
SHOWCASES WOMEN'S STORIES.

# Share your story.

Submit your film today to be part of our  
national traveling film festival in the 07/08 season.\*

Visit [www.lunafest.org](http://www.lunafest.org) for more information



SHORT FILMS BY...FOR...ABOUT WOMEN



All proceeds from LUNAFEST™ benefit THE BREAST CANCER FUND and  
community nonprofit organizations nationwide

Brought to you by:



\*Films should be 30 minutes or less and postmarked by April 30th.

# Advertisers in Alphabetical Order

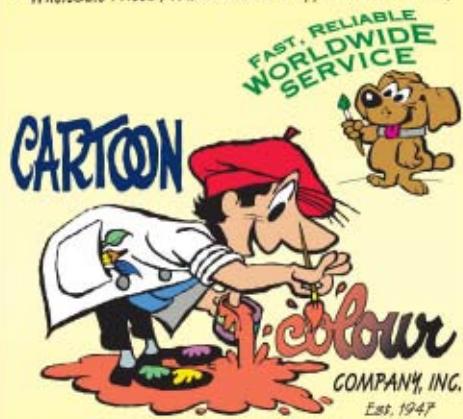
Academy of Art University <a href="http://www.academyart.edu">www.academyart.edu</a>	A2
Animated Cartoon Factory <a href="http://www.brianlemay.com">www.brianlemay.com</a>	A27
Animation Block Party <a href="http://www.animationblock.com">www.animationblock.com</a>	A19
Animation Toolworks <a href="http://www.animationtoolworks.com">www.animationtoolworks.com</a>	A25
Annecy <a href="http://www.annecy.org">www.annecy.org</a>	47
The Art Institute Online <a href="http://www.aionline.edu">www.aionline.edu</a>	A21
Breakthrough Entertainment <a href="http://www.breakthroughfilms.com">www.breakthroughfilms.com</a>	19
Cal Arts <a href="http://www.calarts.edu">www.calarts.edu</a>	A32,54
Cartoon Colour <a href="http://www.cartooncolour.com">www.cartooncolour.com</a>	55
Cartoon Movie <a href="http://www.cartoon-media.be">www.cartoon-media.be</a>	49
Cartoon Network <a href="http://www.cartoonnetwork.com">www.cartoonnetwork.com</a>	9
CartoonSupplies <a href="http://www.cartoonsupplies.com">www.cartoonsupplies.com</a>	A27
CCI Entertainment <a href="http://www.ccientertainment.com">www.ccientertainment.com</a>	33
Center for Digital Imaging Arts at Boston University <a href="http://www.digitalimagingarts.com">www.digitalimagingarts.com</a>	A23
DreamWorks <a href="http://www.dreamworks.com">www.dreamworks.com</a>	Inside Front Cover, 3
Edinboro University <a href="http://www.edinboro.edu">www.edinboro.edu</a>	A17
Full Sail <a href="http://www.fullsail.com">www.fullsail.com</a>	A23
Game Developers Conference <a href="http://www.gdconf.com">www.gdconf.com</a>	45
Gnomon <a href="http://www.gnomonschool.com">www.gnomonschool.com</a>	A5
Hatch Studios <a href="http://www.hatchstudios.net">www.hatchstudios.net</a>	8
Hong Kong Trade <a href="http://www.tdc.org.hk">www.tdc.org.hk</a>	39
ilaugh.com 29	<a href="http://www.ilalugh.com/shortfest">www.ilalugh.com/shortfest</a>
JourneyEd.com A27	<a href="http://www.journeyed.com">www.journeyed.com</a>
Lightfoot <a href="http://www.lightfootltd.com">www.lightfootltd.com</a>	A27
LunaFest <a href="http://www.lunafest.org">www.lunafest.org</a>	54
Max the Mutt Animation <a href="http://www.maxthemutt.ca">www.maxthemutt.ca</a>	A25
MPSC <a href="http://www.mpsc839.org/mpsc839">www.mpsc839.org/mpsc839</a>	Inside Back Cover
NAB <a href="http://www.nab.org">www.nab.org</a>	51
New York University <a href="http://www.scps.nyu.edu/x65">www.scps.nyu.edu/x65</a>	A11
Piedmont Community College <a href="http://www.piedmont.cc.nc.us">www.piedmont.cc.nc.us</a>	A27
Platform International Animation Festival <a href="http://www.platformfestival.com">www.platformfestival.com</a>	A27
Pratt <a href="http://www.pratt.edu">www.pratt.edu</a>	A25

Prix Ars Electronica <a href="http://www.aec.at">www.aec.at</a>	13
Savannah college of Art & Design <a href="http://www.scad.edu">www.scad.edu</a>	A15
Seoul Animation Center <a href="http://www.sba.seoul.kr">www.sba.seoul.kr</a>	53
School of Visual Arts <a href="http://www.schoolofvisualarts.edu">www.schoolofvisualarts.edu</a>	A12,A13
Sheridan <a href="http://www.sheridaninstitute.ca">www.sheridaninstitute.ca</a>	A7
Shuttle <a href="http://www.us.shuttle.com">www.us.shuttle.com</a>	A9
Starz	
Starz Entertainment	11
USC <a href="http://anim.usc.edu">http://anim.usc.edu</a>	A25
Van Arts <a href="http://www.vanarts.com">www.vanarts.com</a>	A21
Vancouver Film School <a href="http://www.vfs.com/animation">www.vfs.com/animation</a>	A29
Vanguard Films <a href="http://www.vanguardanimation.com">www.vanguardanimation.com</a>	17
Walt Disney Feature Animation <a href="http://www.buenavistapicturesawards.com">www.buenavistapicturesawards.com</a>	Back Cover
Warner Bros <a href="http://www.warnerbros.com">www.warnerbros.com</a>	5
Woodbury University <a href="http://www.woodbury.edu">www.woodbury.edu</a>	A19

## ANIMATION SUPPLIES

*The Complete Source for  
All Your Animation Needs!*

- Everything for the Professional & Amateur
- Wholesale Prices / Most Orders Shipped the Same Day



*Featuring Our Own...*  
**CEL-VINYL PAINTS**  
and Acrylic Animation Discs

LARGEST SELECTION OF ANIMATION  
BOND & ACETATE ANYWHERE!

©310/838-8467 • 800/523-3665 FAX 310/838-2531  
9024 Lindblade Street, Culver City, CA 90232

**www.cartooncolour.com**

The crew at Glendale-based Renegade Animation (*Re-Animated*, *Hi Hi Puffy AmiYumi*) works hard at what they do and have allowed us in to their studio to witness the step by step process of how they go about making their animated miracles.



10:30 a.m. - The Renegade working day starts with the birth of a good idea. STEADY BOY!



2:00 p.m. - and once Scott O'Brien has finished praying to his robots...



4:30 p.m. - Duke the Animating Pig says, "IT'S FLASH-TASTIC!" Ha ha! Thanks Duke!



10:45 a.m. - The idea is reviewed and discussed in committee...



2:15 p.m. - ...the board is pitched - and pitched WELL! ATTA BOY SCOTT!



4:31 p.m. - With animation complete, it's off to Michael D who puts the whole thing together! HURRY UP, MICHAEL! TIME'S A WASTING!"



11:30 a.m. - Then, once approved by the boss...



2:45 p.m. - After the board is approved, backgrounds and character designs are discussed with amazing designer Peter Michail, who gives his input.



5:45 p.m. - The screening is a big success! Thanks to everyone for their hard work!



11:35 a.m. - ...it's off to the computers! Where we write...



3:00 p.m. - Characters are built and given moveable parts by John and Scott! AWESOME JOB, GUYS!



6:00 p.m. - Ashley gives us a reward for a job well done! We can't wait for tomorrow! GOD BLESS AMERICA!



12:30 p.m. - ...and storyboard...



3:30 p.m. - Then, after the animators lose their paychecks over lunch, they're locked back into their seats where they bring the characters to life! Wow! It's like magic!

# FIGHT for YOUR RIGHTS!



## AUTHORIZATION I. A. T. S. E. & M. P. M. O.\*

I, \_\_\_\_\_, (\_\_\_\_\_) \_\_\_\_\_  
(Please print your name) (Your home telephone)

of \_\_\_\_\_  
(Please print your home address, city, zip)

(Please print your job classification (janitor, layout, etc.)) (Your Social Security number)  
I authorize IATSE & MPMO\* to represent me in collective bargaining and to negotiate and conclude all agreements with my employer, \_\_\_\_\_  
(Name of your employer)  
regarding the terms and conditions of my employment. If the union obtains an agreement with my employer, I understand that I am free to negotiate more desirable terms on an individual basis. I understand that when the majority of employees authorize union representation, recognition from my employer may be obtained without an election.

X \_\_\_\_\_  
(Please sign here) (Today's date)

Received by: \_\_\_\_\_

\*International Alliance of Theatrical Stage Employees and Moving Machine Operators of the United States and Canada, AFL-CIO

## WITH THIS!

**ARE YOU SICK AND TIRED OF BEING ABUSED BY YOUR NON-UNION EMPLOYER? FED UP WITH WORKING OVERTIME WITHOUT PAY? THE MEANS TO SAVE YOUR CAREER IS ON THIS PAGE. FILL OUT THE ABOVE CARD AND MAIL IT TO: M.P.S.C. LOCAL 839, 4729 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA 91602. IT'S YOUR FUTURE!**

CHECK OUT OUR NEW WEBSITE AT <http://www.mpsc839.org/mpsc839>

RONNIE DEL CARMEN



**BEST VISUAL EFFECTS**

*John Knoll  
Hal Hickel  
Charles Gibson  
Allen Hall*

"Davy Jones and his crew are fantastic, flawless creations—you can't take your eyes off them. John Knoll's Industrial Light & Magic visual effects team have gone above and beyond the call here, creating a band of characters that impeccably serve the story without needlessly calling attention to themselves."

Glenn Whipp, LOS ANGELES DAILY NEWS

FOR YOUR CONSIDERATION

# PIRATES *of* THE CARIBBEAN

## — DEAD MAN'S CHEST —

[buenavistapicturesawards.com](http://buenavistapicturesawards.com)

©Disney Enterprises, Inc.